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VICTORIA
SPIVEY



BESSIE SMITH SAYS SHE WILL RETIRE IN 1960 *****

One of the most unusual phenomena in jazz history is the veil of obscurity that covers the life of the Empress of the Blues, Bessie Smith. Record Research will here-with introduce some original information on Bessie.

Back in 1936 Bessie granted one of her rare press interviews.

This will be the first of several articles about the great Bessie.

New York City

"It's a long way from Tennessee to Broadway, but Bessie Smith made it even though it did take an extra year or so. The highway leading to the glamorous white lights of the gay white way is filled with many disappointments, but the portly delineator of blue notes never allowed such trivial as hard knocks and disillusion to thwart an inner born desire to reach the top. Miss Smith is right now in her seventh week of an extended engagement at Connie's Inn and backed by Broadway's approval she has taken on new life. 'I'm feeling better now than ever in my life.' Miss Smith confided in an interview, 'And I feel as though I am on the brink of new successes. I am most certainly optimistic concerning the upward trend of the theatre.' 'Things have changed quite a bit' reminisced the jubilant chanteuse, 'And I realize that we are living in an entirely new era of entertainment - far different from the one in which I began many years ago.'

It was here that the stylist of blues songs blushed (actresses never like to appear old), but that was because she started her career as a child and has been active in the theatre for 27 years.

Bessie Smith was born in Chattanooga Tenn., April 15, 1898. She began her early career by appearing in school plays and made her first professional stage appearance at the age of 9 at the old Ivory Theatre in her home town. One of the interesting sidelights of her early life is that she spent her first weekly salary of \$8.00 to purchase a new pair of roller skates. Her mother couldn't see the logic of that and gave little Bessie a severe tanning. However, this did not dull that childish enthusiasm as she went ahead and won the roller skating championship of the state.

Developing into one of the greatest blues singers of the day, Miss Smith has appeared in leading theatres throughout the country with other troupes as well as some of her own which she promoted in the days of the old Theatre Owners Booking Association while her recordings made for the Columbia Recording Company are played the world over.

FROM THE ARCHIVES compiled by Len Kunstadt

Other than her theatrical inclinations she's fond of diamonds & fur coats, plays the guitar & piano & attends sporting events for recreation.

The Tennesseeblues singer credits Cora Fisher and William C. Handy with furnishing her initial inspiration. A few years ago she starred in Handy's 'St. Louis Blues' when it was made into a motion picture short.

Ethel Waters, also an outstanding blues singer, is Bessie's favorite. Bessie is a lover of pets and says she will retire in 1960, maybe (accent on the maybe) and settle down in the country. The portly chanteuse of blue-note who is causing the stay-up-lates who frequent Connie's Inn on the gay White Way of NYC to thoroughly enjoy her rhythmic interpretation of songs, has been held over at the Broadway hot spot for an extended engagement. After she finished her present contract at Connie's she will embark on a long tour of Deluxe theatres for Paramount, Loew & RKO.

Ed. notes:

Of interest in the preceding press account is the acknowledgement of Bessie's birthdate which has been a highly controversial matter among jazz historians..... Another pertinent acknowledgement by Bessie Smith is her crediting of Cora Fisher and W.C. Handy as her initial inspiration. No mention was made by Bessie about Ma Rainey who has been widely touted as Bessie's teacher and inspiration by the majority of today's jazz writers..... Ironically, Bessie never lived to enjoy her 1960 retirement plans as it was just the very next year (1937) after this press account that she met an untimely end in an automobile accident.

ON THE RADIO

Ida Cox and the Beale St. Palace Orch (Memphis Tenn) were entertainers who sent blue & jazz melody out over WMC at the Midnight-Frolie recently. Ida sang in most azure fashion 'Chicago Bound Blues' 'Mama Goes Where Papa Goes' 'Any Womans Blues'.... Jessie Crump, Ida Cox's piano player favored with 'Mr. Crump Biz' -Nov 1923

Lois B. Deppe & his 10 Knights of Syncopeation of Pittsburgh Pa will broadcast over station WLW, Cincinnati Ohio. Director of the band is Vance Dixon. - Apr. 1924

Clarence Jones, known as King of Ivories is official pianist for Southtown Station WBCN, also leads Orch at Owl Theatre (Chicago) - Oct. 1926

Alberta Jones, Gennett record artist, broadcasts over station WHN (New York), accompanied by Gerald (Corky) Williams Band -Apr 18, 1927

Fletcher Henderson Orch broadcasting direct from Emerson recording studios at 206 5th Ave. N.Y. over station WJY. -Feb 14, 1924

The Wolverines and other groups... broadcasted over WLW (Cincinnati)- from the Starr Piano Company store for the purpose of advertizing Gennett records. -Mar 26, 1924

TEXAS BLUES DESTROYERS

There have been many unusual names given to orchestral jazz combinations. Joe Davis, was apparently responsible for the above name.

Oct. 1, 1924-"Joe Davis, head of the Joe Davis Music Co. has come out with a new idea which has already been tried on several records. It is a recording which uses but two instruments, namely an organ and a cornet. He has named his combination the Texas Blues Destroyers. Two numbers from his catalogue have already been made from this novel combination, the 'Texas Blues Destroyers' (sic) & 'Down In The Mouth Blues'. If this combination goes, the record dealers will thank Joe, but if it doesn't-woe be unto him!"

(Ed. note) The Texas Blues Destroyers appear on Vocalion, Perfect & Ajax recordings and supposedly feature Bubba Miley-cornet and Arthur Ray-Harmonium.

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The contents of Record Research are indexed every month in the MUSIC INDEX, The Key to Current Music Periodical literature, which can be found in any public library.

RECORD RESEARCH would like to thank Mr. Ernest R. Smith for the cover art of this issue.

BLUES GALORE

THE
STORY
OF

VICTORIA SPIVEY

ANITA SHEER LEN KUNSTADT
BY HARRISON SMITH BOB COLTON

"I'VE BEEN EVERYWHERE, SEEN EVERYTHING AND ABOUT DONE IT ALL!"

This typifies the existence of our Victoria Spivey who as a delineator of blues songs, dramatic actress, composer, conductress and prolific recording artiste has carved her niche into the entertainment hall of fame.

Vic as she is affectionately called by all who know her will amaze you with her unusual personality. At moments she can fire you with her tempestuousness, sweeten you with her lovable antics, startle you with her abrupt assertions and bless you with all of God's wisdom. She is truly a remarkable woman but an artist above all. Upon looking at Vic today one would be pleasantly surprised at the youthful appearance of this pioneer.

What about Vic? her life! Times! Victoria Spivey is a true veteran of many years in the entertainment industry. Many may remember her earthy Okeh phonograph recordings which had landslide sales in the twenties; her successful dramatic appearance as the ingenue in the first coloured all star talkie "Hallelujah"; her pioneering venture as one of the first woman band leaders and her acting capacity in Olsen & Johnson's "Hellzapoppin'." These are just a few of the lights in Vic's network of success and stardom.

Vic recently appeared at the fabulous 'Central Plaza' jazz hall. We can see Vic now, an unusual hat with simulated Emerald glitter and long ostrich feathers pointing in no general direction, silver pearl earrings, a black velvet stoll with fox fur loosely draped over her shoulders, a colorful spotted dress with yellow - pink - blue sequins, white gloves, and an exotic pair of hand painted shoes. Behind her is trumpeter, -Buck Clayton; trombonist, Tyree Glenn; clarinetist, Scoville Brown; pianist, Sammy Price and drummer, Art Trappier. The noisy Plaza brethren seem to sense Vic's initial offering as an unusual lull takes effect. Clayton's trumpet erupts with some powerful blue notes as Vic goes into her blues version of 'Hey, Hey St. Louis.' The audience immediately catches the spirit as they respond with howls of glee and hand clapping. Vic's next presentation of 'I'm Tired of Saving My Love For You' has the patrons in the 'palm of her hand', Immediately following this number the audience smacks her with an ovation which demands an encore. Vic is brought back for

'No Papa No'. After finishing this number she ambles over to Sammy Price and peck-kisses the beaming pianist, a typical Vic affection. This is just one of the many jam sessions which Victoria Spivey has been a guest performer.

HER EARLY YEARS

Victoria Spivey as one of eight children was born and raised in Dallas Texas. Her father (who was formerly a musician) was a railroad employee. Her mother was a practicing nurse. Vic's first musical lessons were at the piano and apparently were not long in duration. Even at this early age she displayed a native intelligence for invention, improvisation and composition. This aided her in securing local engagements at theatres and parties.

At the age of 12 Miss Spivey had the opportunity to fill the position of pianist at the Lincoln theatre in her home town.

At 14; through the medium of phonograph records she heard Bessie Smith & Sara Martin who were the queens supreme in phonograph record sales. Vic was enthralled by such renditions as Bessie's 'Midnight Blues' and Sara's 'Michigan-Water Blues'."

A few years passed on. During this time Victoria Spivey became noted thru the community as a most remarkable singer of Blues and determining to make her mark in the world, went to St. Louis for a hearing with one of the leading phonograph companies.

ST. LOUIS AND BLACK SNAKE BLUES

The title of the above blues was a pivotal point in the career of Victoria Spivey as this was her initial phonograph recording. It had unusual sales appeal and definitely was one of the factors for rise of Victoria Spivey. A 1926 Okeh record advertisement had the following to say about it.

"BLACK SNAKE BLUES - Okeh Record No. 8338 by Victoria Spivey, the sensational new Blues Singer - Folks! here is mean, low-down music that is too bad. Get this big national hit. Victoria puts in the rhythm that gets everybody. It will get you. You can't keep still. On the other side, Victoria sings another mean one 'No More Jelly Bean Blues' - two big hits for 75 cents... The line forms on the right."

OKEH RACE RECORDS - General Phonograph Corp., 24 W. 45 St. NYC

Vic recalls the events leading up to the recording.

"I was very happy when my brothers put me on the train in Dallas....I was 16 at the time. St. Louis was a long way off. While on the St.

Louis train I read the then popular dime novels warning girls to be careful of city slickers....I was wary of my life alone in the big city of St. Louis. The books scared me to death. They told me about how they took young girls & threw them off the train - the books were 'Emma Ransom's House' & 'White Slavery'. They said that when men would come into those houses, the police would grab them and slide them down (this was a 'fire escape' apparatus which were tunnel affairs in some of the older hotels and buildings during the first decades of the 20th century)...That's why I don't mess with dope. They told me how bad people can become by messing with that stuff. Those people would kill their mother using the stuff!"

"When I got to St. Louis I went over to the Okeh studio. There I

met Jesse Johnson's wife, Eva. (Jesse was an Okeh race scout and Eva was his secretary).

I walked in and boldly told her that I would like to make some records. Eva was kind of suprised of a nerry kid like me. She asked me if I could sing or play an instrument. I told her I could do both and I was mighty good. She took me over to the piano and I sat down and sang my own composition 'Black Snake Blues.' This must have left quite an impression on Eva as it was not long before Jesse Johnson contacted me. I was living at this time with some relatives in Moberly Missouri..I can still remember how Jesse stammered 'C-C-Can Y-You B-Be in St.Louis r-right away.' He left \$25.00 for my fare...."

"I remember the recording session. The fellow who recorded me was Justin Ring & the recording studio was in the Wurlitzer building on Allen Street. Charlie Crath and Delores Lord were in the studio watching me. They had curtains around the walls. Horns! you would put your mouth against the horn & really sing into it. No whispering. I had to accompany myself on the piano as other musicians found my style very difficult. Many would claim that this type of music may ruin them. It was the first rhythm blues that came along. I made three takes of 'Black Snake Blues' and this cocky kid was 'scared to death'. When they played back the record to me I started to cry as I thought it wasn't too good. However the record really sold....My first check was for \$5,000. They couldn't press the record fast enough as the demand was so heavy. I recall walking around St. Louis, and every place I heard myself moaning. I could see those snakes flying as they used so much pub-

licity...fly-sheets, advertizement, throw-aways and all types of displays....."

"Jesse Johnson found me a place in St. Louis on Lucas Ave...Here is one episode that I will never forget. I was sitting at my window looking out.....Across the way I could hear my 'Black Snake Blues' Suddenly a record came flying out of the window. Very angry words & they were harsh, were heard from a woman to her man concerning the words of Black Snake. The words of the song came alive to the woman & she had a howling fit. (BlackSnake in my blues refers to a dirty person). Later on an ambulance came along and took the woman away..."

"By late 1926 my 'Black Snake' had sold 150,000 which was very large for a race record in those days.."

Vic went on to record more than 30 successful sides for Okeh in the next two years, the majority of them being her own compositions. Such sidemen as King Oliver, Louis Armstrong, Lonnie Johnson, Eddie Lang, Clarence Williams, Zutty Singleton, Porter Grainger, John Erby et al. were on her recording dates. She was now touring extensively hitting locations between St. Louis, Chicago and New York. Her performances were commanding as much as \$1000 per week. Victoria reminisces about this period "The music I heard then was the greatest part of my life. The young kids at the time were interested in the Charleston & Fletcher Henderson's 'Sugar Foot Stomp' was the thing then. The Black Bottom then is nothing but Boogie Woogie now. The older people went more for the Blues. 'Black Snake' appealed to all ages & the kids used to follow me around and do the slow drag to my type of music"

"The Lincoln Theatre was the first theatre I worked in while in New York in 1927. I also worked at the Club Kentucky and featured the beautiful 'Song Of The Cotton fields.' Another engagement which stands out in my memory was at a night club in Buffalo New York called the 'Spider Web'. The stage had a big web all about it. Don Redman and the McKinney Cotton Pickers were the hot music makers there. The Metropolitan was my first Chicago theatre..."

"I liked night club work the best. I did club work more than theatres. The theatres were real rough as you did as many as 5 shows a day. This would almost kill you. I would like to tell you about how I used to change costumes for my songs. Quite a charge!

I would put on 3 dresses at one time. Immediately following my first song and while the audience was applauding I would duck back

stage for a second and drop the dress I was wearing. I then came out and took my bow with my second dress on. The people would just scream. The change of these gowns was the attitude at this time.. After every song I would do the 'buzz' (shuffle of feet) when I left the stage. I used to feature a lot of my own songs.

'Mosquito Fly and Flea' was quite a song. I was quite a fresh kid but it was one of the best records I ever made. 'Garter Snake Blues' was another one of my favorites. A garter snake is a beautiful colored snake, something like the king snake. Another blues which I featured was a sad one called 'TB Blues'. Some boy I once knew died of TB. Nobody wanted to go close to him as everyone was running from people afflicted with TB in those days. His sad plight was pictured in my blues. I made many versions of it...Of course 'Black Snake' was my biggest repeater. 'Toothache Blues' was real naughty. I also sang 'Its Evil Hearted Me' which was later sung by Josh White as 'Evil Hearted Man'."

In 1929, Harrison Smith, then adviser to Loren Watson, manager of Victor switched Victoria to that concern. Her accompanists were the Luis Russell band, fronted by Red Allen. At that time Russell's band was the house band "for everybody and his brother" including King Oliver, Jelly Roll & Wilton Crawley.

HALLELUJAH

The next event in Victoria Spivey's career was her casting as the ingenue in the all coloured-cast talkie, 'Hallelujah.'

Eva Jessye, in a fine account (Afro - American July 27, 1929) wrote:

"Victoria Spivey, Texas girl, in 'Hallelujah' - critics, at preview of film, hail vivacious actress as screen find. In the great galaxy of stars who have shown in the moving picture firmament none can boast a more meteoric rise to fame than Victoria Spivey who plays the part of 'Missy Rose' in 'Hallelujah' which is to have its world premier early in August at the Embassy theatre here.... Miss Spivey is entrusted with the sympathetic role of the picture and handles it admirably. Every scene is acted so simply, naturally those who have witnessed the previews of the film declare her one of the finds of the year and prophesy a most brilliant future for this young woman who has risen to prominence in a little more than 3 years..."

The film had a concurrent world premier at Harlem's 'Lafayette Theatre' and Times Square's Embassy Theatre. 1600 souls crowded the Lafayette theatre. It later appeared at the midtown Capital

theatre and in a few months it was shown at leading theatres all over this country and in Europe. Recently it was revived in Paris and it made quite a hit.

ORCHESTRA LEADER DEBUT - The '30s

After her successful screen flicker, Victoria Spivey was offered the position as band-mistress with the sensational Hunter's Serena - ders, a hard driving, free swinging jazz organization from Omaha Nebraska. Lloyd Hunter was the manager of the band and he also played trumpet. Some of the other musicians (according to Victoria) were George Lott-3rd tp, Reuben Floyd-2nd tp, Henry Woods-arranger George Madison-piano, Elmer Crummilly-tb, Jo Jones-dms(Basie alumnus). They made 2 sides for Vocalion records. Victoria also recalled that her first radio broadcasts were with the Hunter band in 1931. They would broadcast right from the bandstand. She recalled hitting the air waves in Milwaukee & in Altoona Pa.... At this time Vic was featuring 'Around The Clock' - a tune which had enjoyed many revivals during th later years. Vic soon left the Hunter organization& in the next 10 years she put on her traveling shoes....One can readily ascertain the extensive nature of her travels by the titles of the blues she recorded during this decade, just to name: New York Blues, Hollywood Stomp, Detroit Moan and Nebraska Blues. During this time she played on Minaky's & other burlesque circuits with her partner, Billy Adams, one of the greatest hoofers of all time. She always got a big hand from the 'take it off boys' while singing 'No Papa No'. This tour took her to many cities including several in Canada. They would bill her as 'Headline Attraction because she always gave her fans a lot of action.'....In 1940 Victoria Spivey had a 25 week engagement at 'Abe & Pappy', a lavish Dallas night club known for its flowing pink champagne and its silver dollar throwing patrons. In 1943 Victoria was at Small's Paradise in New York. In 1950 she had a part in Olsen & Johnson's comedy extravaganza 'Hellzapoppin'. During the last five years Victoria has been appearing at local jazz spots around New York. Her sultry blues vocals always lower the boom on the throng who frequent these jazz locations. Today Vic is still actively engaged in writing new material. She is presently in the process of being contracted for a recording session. Vic is quite an advocate of the 'Rock & Roll' craze as she warmly remarked.

"I love it. We have been rockin' & rollin' all our life. They get it from the spirituals & except for the lyrics there isn't much difference from the stuff I use to do back then. God Bless them all."

And so you have the story of VICTORIA SPIVEY. It's just a small one as this lady of song could fill a massive volume with an account of her exploits and adventures.

ADDENDA:

In the ensuing paragraphs, Record Research would like to present incidental pieces of information about personalities, most of whom were part or related to Victoria's career. The following is mostly in Vic's own words.

FLOYD CAMPBELL was a singer who was the creator of the idea for the song, 'Around The Clock.' Floyd made a record of it for Okeh. I introduced the song around 1931

IDA COX - I toured with her around Omaha as her replacement. Ida used to sing through her nose. She's in Nashville now.

JOHN ERBY - He gave me singing lessons. He used to call me 'Sooky' Erby was with me in St. Louis and I made many records with him. I met him through Jesse Johnson. He was doing arranging for Jessie and blues-singers Louella Miller and Monette Moore. John and his wife used to travel with me. He was a wonderful guy as he taught me how to meet people and not let people get the best of me. Incidentally, he made a piano roll of my 'Black Snake Blues.'

ROY EVANS - During the vogue of the 2 Black Crows popularity it was Harrison Smith's intention to feature me and Roy Evans in one of Smith's comedy sketches on a special record, 'Goin' Back To Texas' This would have been a novelty - because we were both Texans and had a wide following and it would have been the first time that a coloured comedienne would have teamed up with a white comedian on records.

JEAN GOLDKETTE was in Hellzapoppin with us. He was a wonderful man. He's the famous ex-leader and the fellow who built the \$200,000-Greystone Ballroom. In the show he had his quartet, the Charioteers, featured.

HELEN HOMES - Back in 1927 I wrote Black Cat Blues for Helen which she later recorded for Okeh.

ALBERTA HUNTER - I liked her very much. She is doing spirituals right now. She was great in Europe.

EVA JESSYE of (Choir) fame and I used to be Pastor sisters. Miss Jessye just gave a concert at the Brooklyn Museum.

(continued on page 6)

VICTORIA SPIVEY DISCOGRAPHY

Compiled by Anthony Rotante

Contralto With Piano Acc. (Self Accomp.) St. Louis ca. May 1926
9651A OK 8338 Black Snake Blues (Spivey-Johnson)
9652A OK 8351 Dirty Woman's Blues

Acc. by De Lloyd Barnes(p); Pierce Gist(cor)
9678A OK 8351 Long Gone Blues
9679A OK 8338 No More Jelly Bean Blues (Spivey-Barnes)
Contralto with Piano Aug. 13, 1926
S-74260A OK 8370 Hoodoo Man Blues (Spivey)
S-74261A OK 8370 Spider Web Blues (Spivey)
S-74-262A OK 8410 It's Evil Hearted Me
S-74-263A OK 8410 Santa Fe Blues
S-74-264A OK 8389 Humored And Petted Blues
S-74-265A OK 8401 Big Houston Blues
S-74-266A OK 8401 Got The Blues So Bad

Acc. by Erby's Fidgety Five: John Erby(p) Aug. 13, 1926
S-74-275B OK 8389 Blue Valley Blues
(74274 is Lonnie Johnson)

Acc. by John Erby (p); Lonnie Johnson(gu) April 27, 1927
80766B OK 8464 Steady Grind (Spivey)
80767B OK 8464 Idle Hour Blues (Spivey)
80768 OK 8481 Arkansas Road Blues (Spivey)
80769 OK 8481 The Alligator Pond Went Dry (Spivey)
80770B OK 8494 No. 12 Let Me Roam (Spivey-Erby)
80771B OK 8494 T.B. Blues (Spivey)

Vocal Acc. by Porter Grainger(p); Lonnie Johnson (gu) Oct. 28, 1927
81583C OK 8517 Garter-Snake Blues (Spivey)
81584A OK 8517 Christmas Mornin' Blues (Johnson)
81585A OK 8531 Dope Head Blues (Spivey)
81586B OK 8550 Red Lantern Blues (Spivey)
81587

81588 (Lonnie Johnson)
81589A OK 8531 Blood Thirsty Blues (Spivey)
81590A OK 8581 Nightmare Blues (Spivey)
Same personnel as above Nov. 1, 1927
81596B OK 8581 Murder In The First Degree (Spivey)
81597B OK 8550 Jelly Look What You Done (Hurstons)
81598A OK 8565 Your Worries Ain't Like Mine (Razaf)
81599A OK 8565 A Good Man Is Hard To Find (Green)

Acc. By Clarence Williams Blue Five- New York Sept. 14, 1928
King Oliver(c); Omer Simeon(cl); Eddie Lang(gu); Clarence Williams (p); unknown tb. (personnel verified by Omer Simeon, Clarence Williams and Walter C. Allen)
W401114-B OK 8615 My Handy Man Blues
W401115-A OK TEST* Organ Grinder Blues
W401115-C OK 8615 Organ Grinder Blues

* The OK Test was originally acquired by Bob Maltz who was present at the above set. The test is now owned by Harold Flakser.

Vocal duet with Lonnie Johnson with Piano and Guitar by Clarence Williams and Lonnie Johnson Oct. 13, 1928

W401222A OK 8626 New Black Snake Blues-Part 1 (Spivey)
W401223A OK 8626 New Black Snake Blues-Part 2 (Spivey)
Acc. by Clarence Williams(p) & unknown (dm) Mid Oct. 1928
W401242B OK 8634 No, Papa, No! (Spivey)
Vocal With Lonnie Johnson (duet) -Clarence Williams (p)
W401243B OK 8744 Toothache Blues-Part 1 (Jefferson)
Vo 03243, PAE R8744
W401244A OK 8652 Furniture Man Blues-Part 1 (Williams-Spivey)
Vo 03260, HA 1087
W401245B OK 8652 Furniture Man Blues-Part 2 (Williams-Spivey)
Vo 03260, Ha 1087

Vocal With Piano
W401246B OK 8634 Mosquito, Fly And Flea (Spivey)
Vocal With Lonnie Johnson (duet) -Clarence Williams (p)
W401247A OK 8744 Toothache Blues-Part 2 (Jefferson)
Vo 03243, PAE R8744

Vocal Duet With Lonnie Johnson -Lonnie Johnson(g); Clarence Williams (p) ca. July 3, 1929

W402491B OK 8733 You Done Lost Your Good Thing Now-Part 1
W402492B OK 8733 You Done Lost Your Good Thing Now-Part 2
Vocal With Orch. : Louis Armstrong(tp); Fred Robinson(tb); Jimmy Strong(cl); Gene Anderson(p); Mancy Cara(gu); Zutty Singleton(dms) ca. Mid July 1929
W402525C OK 8713 Funny Feathers (Spivey-Floyd) PAE R2177
W402526A OK 8713 How Do You Do It That Way (Spivey-Floyd) PAE R2177

(continued on page 5)

BOB MALTZ - He's the fellow who runs the great jam sessions at Childs' Times Square location. Bob is a very good friend of mine and I had the pleasure to sing for him at his jam sessions many times in the past. I remember Bob when he was just a public school kid hanging around the Okeh studio, then located in Washington Square, New York City. Bob was at my 'Organ - Grinder' session in the late '20s. and I believe he was able to get some of my rejected takes.

DOROTHY LAMOUR - Vic taught Dorothy to sing 'Darkness on The Delta' when Dottie was a member of the Herbie Kaye Orch.

NINA MAE MCKINNEY who was one of the stars of 'Hallelujah' was the most beautiful girl I knew....She made 'my Joe'.

JELLY ROLL MORTON - In 1929 Harrison Smith used to bring Jelly Roll up to my apartment quite often but I never saw any of those fabulous Jelly Roll diamonds I have read so much about recently.

HARRISON SMITH - I first met my present day manager back in 1926.. I just came to New York and it was through Smith that I was able to record more sides on my Okeh contract. Smith, who wrote many songs, had quite a hit in 'Lil Farina'. It was a big record seller and was being sung all over town.

JOE SMITH - the great cornet player died in Kansas City, Mo. I was rooming next door to him. The night of his death, I was summoned to his room. He was on his knees & in a praying position. He must have been about 32 years old

SWEET PEAS SPIVEY - Many have thought that we are the same person. Addie 'Sweet Peas' Spivey was my late baby sister. Harrison Smith also placed Addie with Victor and one of her best sides was Smith's 'Daybreak Blues'

HALLELUJAH Review

One of my finest memories was my performance in Hallelujah. King. Vidor, who hailed from Galveston Texas, directed this Metro-Goldwyn-Mayer production. The story was by Wanda Tuchock and the dialogue by Ransom Rideout. Here is an excerpt from one of the many reviews of the show.

"The cast consisted of Zeke (Daniel Haynes); Chick (Nina Mae McKinney); Hot Shot (William Fountaine); Missy Rose (Victoria Spivey); Parson (Harry Gray); Mammy (Fannie Belle DeKnight); Spunk (Everett McGarity); Johnson Kids (Milton Dickerson)

continued on p. 16.

With Henry Allen Jr. and His Orchestra: Henry Allen-(tp); J.C. Higginbotham(tb); Albert Nicholas(cl & as); Charlie Holmes(SS & as); Teddy Hill(ts); Luis Russell(p & arr); Will Johnson(g); Pops Foster(b); Paul Barbarin(dm) Sept. 24, 1929

55853-2 VI 38088 Funny Feathers (Victoria Spivey) BB B6588
55854-2 VI 38088 How Do They Do It That Way (V.S.) BB B6588

Acc. by Luis Russell's Orch: Henry Allen(tp); J.C. Higginbotham(tb); Charlie Homes(as); Will Johnson(gu); Pops Foster(b). Oct. 1, 1929

56732- VI 38570 Bloodhound Blues BB B8619

56733- VI 38570 Dirty T.B. Blues

56734-1 VI 38546 Moanin The Blues BB B8619

56735-1 VI 38546 Telephoning The Blues

Acc. By Luis Russell(p); Will Johnson(gu). Feb. 4, 1930

59142 VI 38584 New York Blues

59143 VI 38598 Lonesome With The Blues

59144 VI 38584 Showered With The Blues

59145 VI 38598 Haunted By The Blues

Duet With Harold Grey - Piano and Guitar Acc. (piano possibly Grey)

VI 38609 Gotta Have What It Takes-Part 1

VI 38609 Gotta Have What It Takes-Part 2

VI 23349 Baulin' (sic) Water Blues

VI 23349 Baulin' (sic) Water Blues

With Piano and Guitar Acc.

Vo 147 Vo 1606 Nebraska Blues (Charles Avery-p)

Vo 148 Vo 1606 He Wants Too Much

Vo 149 A Vo 1640 Low Down Man Blues

Vo 150 A Vo 1640 Don't Trust Nobody Blues

HUNTER'S SERENADERS Under the Direction Of Victoria Spivey: Lloyd

Hunter-(tp&mgr); Reuben Floyd(tp); George Lott(tp); George Madison (p); Elmer Crummilly (tb); Jo Jones (dms); Henry Woods (arr);

and others - *Victoria Spivey (vo)

Vo 159 Vo 1621 Sensational Mood (Woods-Floyd)

Vo 160 Vo 1621 *Dreaming 'Bout My Man (Woods-Floyd)

And Chicago Four - Lee Collins(tp); Arnett Nelson?(cl); Freddy

Shayne(p); John Lindsay(b). Oct. 15, 1936

C 1567-1 VO 03405 Hollywood Stomp (Spivey)

C 1568-2 VO 03405 Detroit Moan (Spivey)

C 1569-2 VO 03366 Any Kind-A-Man

C 1570-2 VO 03366 I Ain't Gonna Let You See My Santa Claus

Unknown Acc. VO 03639 From 1 to 12 (Dirty Dozen)

C 1965 VO 03639 Good Cabbage

C 1966 VO 03639

Unknown Acc. ca. Mar. 12, 1937

20793 VO 03505 One Hour Mama

20794 ? Harlem Suzie Kue

20795 ? Give It To Him

20796 VO 03505 Got The Blues So Bad

With Dot Scott's Rhythm Dukes - Dot Scott-p *see note

DE 7203 Black Snake Blues

DE 7203 I'll Never Fall In Love Again

90786A DE 7204 Grieving Me

90787C DE 7204 Double Dozens

DE 7222 Sweet Peace

DE 7222 T.B's Got Me

DE 7237 410 Blues

DE 7237 You Weren't True

Note: The 8 Decca sides listed above are supposedly credited to 'Sweet Peas (Spivey)' who was the sister of Victoria. According to Victoria she recalled cutting many of these Decca sides. Since we do not own any of the Decca items we would appreciate it if any of our readers could supply us with revelant statistics or information about these records. The information on the Decca's were listed in Index to Jazz Vol 4, p.36

Sung by Victoria Spivey, Piano by Freddie Groome - date unknown

Gulf Coast Blues Private Pressing

Down Hearted Blues

With Buddy Tate Band - tp, 2 sax, tbn, p, bs, gu, dm. Summer 1953

Hey, Hey St. Louis

Tired O' Savin' (Porter Grainger)

Champion or Gennett?? - According to Victoria Spivey, she and her sister (Sweet Peas) recorded some sides for Gennett under pseudos either in 1930 or 1931...

Jay label : An item which appeared on the now-defunct re-issue Jay label by Victoria Spivey was actually by Mary Mack....

Thanks to Derek Collier & Walter C. Allen for their assistance in the preparation of this discography..

GRAMAPHONE HUCKSTERS 1916-1918 *
(conclusion) *
by Robert Colton *

Last of a two part series:

The early American record Companies who left data on their sojourn into publicity were all concerned with creating consumer interest in their products. What was typical of advertisers copy will be briefly illustrated in the Record Manufacturers 'advertisers index' that follows:

CRESCENT

In this company's initial advertising venture they wrote. "Those who know are not going to be caught this fall. Think it over yourself. There is going to be a Crescent dealer in your city & he is going to have "the goods". Phonographs \$15 to \$200-Records 35 cents... Various types of attachments and jewels for playing all makes of machines. Crescent Machines need no attachments. Write us for catalogue and prices. CRESCENT TALKING MACHINE CO., INC. 99 CHAMBERS ST. N.Y.C.

OPERAPHONE

A May 1916 brochure stresses the following favoring 9 points:

- 1.The only popular priced records on the market.
- 2.Are 8 inches in diameter
- 3.Are double sided
- 4.Plays only with a tapering or Operatone steel needle
- 5.Have more music than the 10 inch records of other makes.
- 6.These records are made by what is known as the "vertical" or up-down" cut, and are especially designed for playing on vertical cut record machines.
- 7.Plays on all lateral cut record machines with a small attachment to change position of reproducer. Attachments are simple to use and inexpensive.
- 8.Our catalogue is up to date; has 72 numbers, 144 different selections.
- 9.Twelve new numbers (24 selections) are added each month. The records are of unusual quality and merit attention from a musical and artistic standpoint.

explanatory note:

Although much of the material released by record companies during 1916-1918 were repetitious, there were nevertheless some copy which attained a great importance & significance to the record consumer. The press releases and advertisements by some firms familiarized the phonograph and record dealer and buyer with the background of the companies which had up to that time been subjects of which most of them had been ignorant.

EMERSON

During June of 1916, the Emerson Record Company revolutionized the industry by introducing a record that could play with the sound box in either direction. A press re-

lease during this month read, "When Victor H. Emerson says he will solve a phonographic problem he does it. In the phonograph industry he speaks with the voice of authority. His rare inventive genius backed by 17 years experience as General Manager of the Recording Department of one of the largest phonograph companies has made his achievements possible. Some months ago he promised that he would produce a record which could be played on any type of Phonograph, vertical or lateral. He said, "I will produce a Universal record."

He has done exactly that thing. It is no longer a theory, it's a fact. We are producing these records in increasing volume. Our production is not a promise, it's a reality.

MAJESTIC (Aug 9, 1916)

An advertisement in a trade journal instructed the retailer that "Argument" may induce the public to try Majestic Records. They made the following selling points:

- 1.An entirely new double disc seven inch Record for 25 cents.
- 2.Majestic Records play as long as most 10 inch records.
- 3.Majestic Records compare with anything on the market in tonal quality and manufacture.
- 4.The Majestic catalogue embraces all that is best in the world's musical literature-vocal & instrumental, classical, secular & sacred, and the popular hits of the day.

PATHE FRERES (Aug 23, 1916)

Pathe Freres in an advertisement, distributed to the public & trade, asserted, "Pathe discs are played with a round jewel, a little globular sapphire which rides over the face of the Pathe disc with practically no friction and no ripping as in the case of sharp steel needles. Friction means wear-where there is an absence of friction there is no wear. A single Pathe Sapphire Ball has been used for 20 years & is as good today as it was in the beginning. There are no bothersome needles to change.

PAR-O-KET (Nov. 22, 1916)

The Paroquette Record Mfg. Co. of 47 West 34th Street, New York.. sent the following ad to dealers - "Dealer's! Are you featuring 25 cent Records? The Par-o-ket Double faced "Hill and Dale" Records play as long as any 10 inch record. Play on Edison Machine without attachment. 35 numbers-70 selections -20 new numbers every month. Write for details."

A week later they made the following policy announcement. "We take the stand that we do not want to be classed among 25-cent manufacturers. We want to appeal to those dealers who have hesitated to introduce 25¢ records into their shops. For many months we have been experimenting & we believe that our laboratory is the equal of any in the country, bar none.

The musical director, Walter B. Rogers, bears a reputation known to all the trade. The stars we have already engaged are headliners. Each month we shall produce 20 new numbers, and in the course of the next six months we shall have made up a catalogue that will bid fair to compete with 75 cent manufacturers.

But this point we want to make clear. We do not want to make arrangements with many dealers. We prefer to make connections with a few of the better dealers in each locality of this country & to supply them to the exclusion of those who might join us later."

LYRIC

The Lyraphone Co. of America, manufacturers of Lyric records, during the week of July 4, 1917... announced that they were now receiving orders for 10" & 12" double-faced records. In their catalogue, they claimed to have Neapolitan, Italian, French, Polish, Russian, Ruthenian, Lithuanian, German, Hungarian, Schwabish, Jewish, Hebrew, Bohemian, Slovak, Croation, Servian, Roumanian as well as American selections. The factory was located at 31-45 Steuben St. Brooklyn, New York & general offices at 12-14 West 37th St. in New York City.

COLUMBIA

A pinochle deck of cards was the advertising strategem of Columbia Records in January of 1918. "Eight Aces in the January 10th Mid-Month list," they wrote, "Every record in the Columbia mid-month list is an ace of trumps. Every record is picked to accelerate Columbia sales before a big 37-number list is out on the 20th. Every record is a sure-fire sales-winner. That will start the new year off with a merry bang. There's something tempting for every musical appetite. Dealers are ordering heavy in anticipation of an unusual mid-month drive."

VICTOR

The last company in this series is Victor. During August of 1918 they plugged 3 items:

SINGING TAUGHT BY THE VICTOR

A singing course which provide the opportunity for every aspiring singer to study under the direction of Oscar Saenger-one of America's greatest and most successful vocal teachers. List Price 25.00.

FRENCH TAUGHT BY VICTOR

A set of three Victor Records which easily and quickly teach the American soldier enough of the French language to meet his immediate needs the moment he steps on French soil. List Price 3.00."

WIRELESS TAUGHT BY VICTOR

A set of six Victor Records made in collaboration with the Marconi Wireless Telegraph Company. Complete in a container with manual of instructions, at special price of \$6.CO.

And there you have it. "The Gramophone and Record Hucksters" of 1916, 1917 and 1918.

In our previous article we noted 2 recording groove characteristics- the Edison, a narrow groove based on the 4 minute cylinder groove; the Pathe, a wider groove based on the 2 minute cylinder.

As I had hoped, the appearance of the article brought additional labels and information to light. I should like to thank the following collectors for our additional listings. Perry Armagnac, George Blacker, Bob Colton, Allen Debus, Carl Kendziora, Duncan Scheidt and Harold Wall contributed new information.

Edison type grooves:

ANGELOPHONE: At least three label types exist for these records. The earliest is etched in the center of the disc with the name appearing around the upper circle. The letter A appears within the middle O. Name of the firm is Angelico & both New York and London are listed as places of business.

A second label type is a small paper affair in various solid colors. Light blue and a yellow have been seen. Angelophone appears at the top in a circle with a copyright notice topping it. Angelico again appears at the bottom. Lettering is purple or black.

A third type is the same as type 2 except that the label is dark blue with the lettering Angelophone Records appearing in white. Other lettering is in gold ink. This label backed a type 1 in the example we saw.

Example seen have been seven inches. Pressing is on a solid biscuit.

CADILLAC:

The name Cadillac appears at the 12 o'clock position with the word quality appearing on the tail of the C. The manufacturer was the Clements Mfg. Co. of Chicago. Lettering is in gold on a black paper background. Our one example was an 8 inch disc which was laminated.

LYRIC

An unusual lyric test recording recently turned up. The label type is entirely different from the regular lyric series. Our example is a light blue label with gold lettering. The word Lyric Record appears at the upper outer circle with a representation of a lyre in between. At the bottom is the company name 'Lyraphone Co. of America', a representation of a cat astride a record with the slogan 'Never Scratches' and 'New York' at the right. The words Demonstrating Record appear just below the spindle hole. Master numbers seem to indicate a Mozart connection (6203-1-1910-6120A-3 and 6202-1-1908-6120B-1). The record is 10".

MOZART

The label is a dull blue with gilt lettering. The words "Mozart Record" and "Mozart Talking Machine Co." are printed between two gilt circles around the label. A portrait of Mozart is printed in a white circle at the 12 o'clock position with the brand name in gilt script beneath. Master numbers-in the case reported- record 9104A-master 6233-2-1989; B master 6234-1-1990.

PAR-O-KET

No example has as yet been found.. Bob Colton remembered seeing one a few years ago and that it had either an etched label or one which was stamped into the record. Bob was able to supply an envelope which does give us some information. The record was a 7 inch disc and was sold for 25 cents. The speed was 80rpm. These records were manufactured by the Parquette Record Mfg. Co., New York.

PARAMOUNT:

Yes even Paramount had a hill and dale series at one time. The label is the usual Paramount one, in blue with gold lettering. At the top appears an eagle with wings outspread standing on the top of an upright phonograph. The name Paramount appears directly below this and just above the spindle hole. At the bottom of the label appears the manufacturer-The New York Recording Laboratories Inc. Port Washington, Wis. Just below this appears the phrase. "This is a vertical cut record made in our laboratories. Use a new steel needle for every selection and play Paramount Records with the sound box facing forward." Examples have been 10 inch. The numerical series was 30000,

PATHE TYPE grooves:

PRINCESS: A light yellow label with lettering in blue. Around the top of the label appears the name of the maker. 'The Sapphire Record and Talking Machine Co.' just below this appears the letters SRIMC and the name Princess sapphire record. The company address appears at the bottom of the label - Metropolitan Tower, New York.

RISHELL:

The label is gray with lettering in blue and in black. At the 12 o'clock position is the picture of a person playing a violin in the front of a Rishell talking Machine and the microscopic words 'The old masters violin, and the RISHELL-both with wood sounding chambers for the sweetest tone produced'. The phrase, 'Play with Rishell-sapphire ball' flanks the picture.. The name Rishell appears in blue just above the spindle hole. The manufacturer was the Rishell Phonograph Co., Williamsport, Pa.-the name appearing at the bottom of

the label. The title information is in Hebrew. Master indications suggest a link with Keen-o-phone & Rex. The same 5,000 series is used and a type of square lettered master number appears in the wax. Our example is a 10 inch.

NO INFORMATION AS TO GROOVE TYPE WAS SUBMITTED ON THE FOLLOWING:

ELGINOLA

A vertical 8 inch record having a red and white label pasted over an etched label of some sort. A Milwaukee brand.

EMERSON

A single faced record bearing a catalogue series of 300. The size of record is about 5 1/4". Label reads 'vertical cut.'

GREY GULL (reported by Armagnac)

Data are as follow for two 10-inch, vertical-cut Grey Gull Records.

Grey Gull H-4009 - Light green, black, white. One selection on A side, two selections on B side. Flush centers. Label design, exactly as orange-white-blue design on early GG laterals. Only difference are colors, and some of the printed wording.

White: same places as on the lateral design. Black instead of a dark blue. Light green instead of orange.

At left of spindle hole: \$1.00 in U.S.A. Pat.Appd. For.

At right of spindle hole: Two-In-One HILL & DALE.

At bottom of label: Cat# (with hyphen, as above), followed by lower-case a,b, in ()'s.

Grey Gull H 1007 - Pale Olive-green (in two tones) and black. Two selections on each side.. Flush centers. Design as H-4009 and early laterals, except that there is no dark horizontal panel (black on H-4009, dark blue on laterals), just below the words Grey Gull. Instead, the light background of the titling is extended to join the light background of the words Grey Gull. This light background on H 1007 is off-white (very pale olive-green). A deeper but still pale olive-green tone replaces the light (brighter) green of H-4009 and the orange of the laterals. Rest is black, as H-4009.

At left of spindle hole: \$1.00 in U.S.A.

At right of spindle hole: Two-In-One (Hill and Dale)

Beneath cat #, on A side only: Pat App'd for. This and cat # are at bottom of label. Cat # H1007 (no hyphen) is followed by lower case a,b, not in ()'s.

Notes: This is "THE QUEER NEW RECORD THAT PLAYS SO LONG. Nearly 11 minutes of music on one 10-inch record," advertized by GG in TMJ, July 1920. Actual time of play of the four sides above varies between about 5 and 5 1/3 minutes. (via aural evidence)..

RAY WILE'S EDISONIA

THE EDISON TONE TEST

Recently Roy Wendell sent in a 1920 clipping from Etude describing one of the Edison Tone Tests. The idea, which has been tried sporadically since then, was to pit a singer or instrumentalist against the reproduction of his records. The idea was tried by 1915 & many of the major Edison classical artists participated. The tests seem to have continued into the early 1920's & apparently petered out at about the time the radio began to become popular.

Of course the concerts were carefully prepared but apparently nothing was done to rig them. A standard model upright machine of the 'laboratory' series was used and regular records were played. It is possible that an extra coating of varnish was used on the record surfaces but that is all that I have discovered. Interviews with a few of the artists who participated indicate that they did have to keep their volume down so as not to drown out the machines. The tests seem to have been successful & were widely promoted even to the extent of hiring Carnegie Hall to present Anna Case's tests.

Mr. Harvey Hindermeyer mentions one unsuccessful test that he participated in. The light dimmed and he prepared to stop singing & tip-toe away from the machine. The audience soon discovered he had finished—he fell off the stage.

The Tone Test may be one of the reasons for Edison records showing up in unofficial couplings with the designation, discard. It seems strange that many of these discarded records have superb surfaces. Could it be that these were Tone Test pressings? Any light on the matter would be appreciated.

MORE ABOUT ELECTRICAL REPRODUCTION OF THE EDISON RECORD.

In one of our first columns I discussed some of the ways of reproducing Edison records electrically.

Recently some improvements & some new possibilities have come to my attention.

If you can still find one of the Edison radio-phonograph combinations of 1928 and 1929 you will have the reproducer that the Edison people designed for both lateral and vertical cut records. Good results, I have been told, will NOT be obtained unless new rubber stops are inserted into the interior of the cartridge. This could be easily done. Such a pickup might be obtained in a store specializing in junking radios for old parts or in one of the Salvation Army, etc. stores.

I have received another Clark Hill and Dale cartridge from England. Since several changes have been incorporated (for the better I believe), I should like to discuss it again. The cartridge now has a removable needle so that one may install a regular Pathe type ball stylus if one is getting ready to play a Pathe record. This also allows one to retip the needle without sending the entire assembly to the shops. As previously the assembly has a sapphire type rather than a diamond tip which is somewhat brighter in tone. The newer version does not have provision for grounding but this may be done by using the mounting lug as a convenient place to attach the ground. I have found the reproduction brighter by far than the earlier version and am very happy with it.

I have recently seen ads for a modification of the Edison pickup to make it operate in a manner similar to the old Woodmay idea. I will discuss this in a later column when I have more information on its performance.

AN EDISON REISSUE

Most of the Edison material that is reissued has been of a classical nature. The exceptions to this appeared on the Riverside label with the Charles A. Matson Serenaders, a pickup group which even the Edison people cannot identify. Possibly they will be able to when the correspondence files for the 1920's are available.

Recently the Edison Company arranged for the issuance on long play of dubbings taken from several of the unissued masters recorded, I believe, during the early period of the Company. I am a little hazy on the details since I haven't received my copy as yet but wish to pass on the information before the issue which is limited is out of print. I cannot even give you the names of the artists except that the Lucette Korsoff that was included in the Edison concert in January will be included. I believe that some of the selections are taken from 12 inch masters—never issued because Edison decided to stick to the 10 inch size (except for the LP's).

If you are interested from this sketchy outline you may order the record as follows. Ask for Edison originals and send \$3.50 to Advertising Department, Voicewriter Division, Thomas A. Edison, Inc. West Orange, New Jersey.

If the rest of the record is as promising as the Korsoff excerpt it will be money well spent. It is also possible that a wide enough response will result in other reissues.

The amount of good solid material that exists in the Edison files is amazing—only a good long look at the master books can really give any idea. There are many Frieda Hempel recordings—especially electricals that were never issued. Certainly a memorial recording could be made up of her unissued materials.

EDISON RECORD SOURCES

Most of the Edison collectors already know about Clarence A. Ferguson but for those that don't know I should like to pass the information on. Mr. Ferguson was I believe a wholesaler of Edison records before the company went out of business and has managed to replenish stock so that he has a fairly good representation of material. His prices are the old list prices of 1929. A check with him will bring you the information necessary for ordering. His address is Clarence A. Ferguson, South Center Street, Merrill, Wisconsin.

EDISON DISC EVOLUTION

A recent trip to the Edison Foundation at West Orange, New Jersey uncovered an interesting story concerning Edison's entry into the disc recording field.

Many collectors know that the original Edison recording patents covered both discs & cylinder recordings. Edison felt that theoretically & practically the cylinder was the finest means of reproduction because the groove velocity was constant. If one used the disc the velocity could be greater at the outside because of the greater distance traveled than it would be at the inside. He accordingly stuck to the cylinders.

Mr. William Hayes at the Edison Foundation related this story. The lateral disc was cutting into the cylinder field after 1905. Edison associates continually advised an Edison disc. When Edison took a trip to Europe, they secretly began to work on one. They hoped to present the old man with an entire hill and dale disc system on his home coming. He returned and they showed him their labors. Mr. Hayes said that Edison hit the ceiling when he heard them. Technique was good but the reproduction was terrible.

Apparently a mica reproducer was used which gave a rattling defect. Edison vowed that he would show them a thing or two and began the work with the insomnia crew that resulted in the laminated Japanese tissue reproducer that he evolved. This of course provided the finest reproduction of the acoustic era.

More Edisonia next issue

 * PIANO-ROLLOGRAPHY *
 * compiled by Len Kunstadt *

The piano-rollography of JELLY ROLL MORTON which appeared in the Dec '55 issue of 'R.R.' created quite some interest as several of our collecting fraternity sent us corrections, additions and commentary. Here are some of the correspondences recently received.

JEAN CHRISTOPHE AVERTY of Paris France:

"About the Jelly Roll Morton discography. The Jazz Document label was my own label that I issued some years ago at a very limited edition. Jazz Document JD 061 was dubbed from American Century 4021. KING PORTER STOMP (Vocalstyle 50480) /DEAD MAN BLUES No 2 (QRS 3674). I have issued Dead Man Blues as "No 2" because some years before, the French label AFCDJ had issued - dubbed from Century 4021- a speeded up version of QRS 3674. This speed-up version was also issued on Jazz Collector L7. There is two versions- a speed up version on Cen. 4000, AFCDJ 022 and JCI L7 and a normal tempo version on Cen 4021, Jazz Document JD 001, RLP 1018, Lon E AL 3519, Lon French AL 3519- of roll QRS 3674. But I Don't believe that the roll brings the mention "number 2". STRATFORD HUNCH (Vocalstyle 50485)/GRANDPA'S SPELLS (Vocalstyle 50487) was also issued on JAZZ DOCUMENT JD 010. I have dubbed it from Biltmore 1035. Incidentally I want to advise you that I had issued on JAZZ DOCUMENT JD 004 two other Morton items (not from rolls however): Frog-I-More Rag (dubbed from SD 103/ The Pearls (Gen-net version dubbed from Australian label Ampersand)...."

JOHN BAKER of Columbus Ohio:

"Tin Roof Blues- Your article says that Tin Roof is Vocalstyle #12975. Lower down on the page you say 12974 is not by Jelly Roll. My Tin Roof Blues is VOCALSTYLE 12974. Query: Could Tin Roof Blues been given 2 different numbers for different versions? (Ed.note): Mr. Baker, our Vocalstyle 12975 came from a Vocalstyle supplement and probably was in error. It would be a wonderful discovery if someone would turn up the actual roll of 12975 as a Jelly Roll Morton item of 'Tin Roof Blues'. Dead Man Blues- I have the roll which is supposed to have been used to cut 'Dead Man No.2'. As I understand it the number 2 was added on the record label to distinguish it from the QRS dub. This is only hearsay. My roll label shows as follows: Imperial 06515: Dead Man Blues (no composer or performer credit)...

This roll when reproduced sounds like Jelly Roll's playing as near as any of the others. I've heard that Imperial used many fine jazz artists & seldom if ever in that period to my knowledge gave performer credit.

The Jelly Roll Blues 'The Original Jelly Roll' (Fred Morton) -no performer credit- located on QRS 32351

The above QRS sounds nearer Jelly Roll than any other I've heard. It was sent to me as a genuine Jelly Roll but it was simply a guess on the part of the sender. After hearing this item many times I'd say it was almost a certain bet that he was correct. Of course JRM imitated Jackson and others & no doubt many pianists of this period were able to imitate Morton ----"

O.E. CIHLAR of Chicago Illinois:

"-Mention of the record transcription of 'DEAD MAN BLUES' to Century 4000 was omitted.

-My information is that the spelling on SCHREVEPORT STOMP should be SHEREVEPORT. Was this a typographic error or is this another roll? (Ed. note): This was a typographic error and we would like to extend our thanks to all who brought this to our attention. A public apology

to the Shreveport Chamber of Commerce is in order.

-Orin Keepnews in his notes on the Riverside LP states that GRANDPA SPELLS and STRATFORD HUNCH were released in Sept. 1924-- you state they were released in Nov. 1924. Which is it?

(ed note): Our information concerning the release date came from a Vocalstyle supplement which announced 'Rolls for Nov. 1924"

-The discography section of Alan Lomax, Mr. Jelly Lord is replete with errors - but....

Jelly Roll says --"Then on in Chicago (1920-22), I cut piano

rolls for the American, the Imperial, and the QRS Company. I don't know what happened to all these piano rolls." Is there any basis to believe this? If you could give me some leads I'd be glad to track them down...."

Ed. note: We, here, at Record Research have made an intensive study of Jelly's rolls as we have examined the lists of many leading piano roll companies. All we have been able to discover is that Jelly cut rolls for QRS, VOCALSTYLE and CAPITOL. Perhaps an investigation of the activities of the Capitol Roll & Record Co., 721 N. Kedzie Ave., Chicago.... may cast some light on the piano-roll recording sojourns of the unpredictable 'Jelly'.

FRANK DUTTON of Torquay Devonshire England:

"The Tom Cusack 'Morton Discography' published here says that the 'Dead Man Blues' listed by you is the 'No. 2' you query (also on Century 4021) and that the original (ie 'No.1') is on Century 4000; AFCDJ (French) A.022; J Coll (Eng) L.7. Which one is the QRS roll is not clear, but I suspect "No.2". Grandpa's Spells' is also on J Coll (Eng) L.104.. "

(ed: note): refer to Mr. Averty's correspondence

FRANK GILLIS Of Minneapolis Minnesota:

"I have 'Dead Man Blues' on the sister label to QRS 3302, Imperial 'Songrecord' #06515. (both were put out by the Imperial Industrial Corp., 728 E. 136 St., Bronx, N.Y. The name of the performing artist is not given, but it certainly sounds like Jelly Roll. The numbers 727 are in the lower left-hand corner....."

RECORD RESEARCH of Brooklyn N.Y. :

"...Midnight Mama which appears on RLP 1018 & LonE AL3519 came from QRS 3674. This roll formerly belonged to Record Research and was transacted to Riverside for their LP endeavor. Two private dubs were made of this roll by RR before it went to Riverside '. The dubs are slower than the transcription issued by Riverside.

 * Future issues of 'Record Research' will contain *
 * piano-rollographies of Thomas Waller, Clarence Johnson, *
 * George Gershwin, Everett Robbins, Cow Cow Davenport, *
 * Edith Baker and others. We invite our readers to send *
 * us any relevant information that they may have about *
 * these aforementioned artists. This information will *
 * be incorporated into the ***** *
 * final format. *
 * *****

PEE WEE CRAYTON
(E. CRAYTON)

compiled by Anthony Rotante

The Blues Singer for this month is Pee Wee Crayton & his guitar. The information on Pee Wee is very sparse. He worked with Ivory Joe Hunter around 1946 on the West Coast and appears on some of Ivory Joe's Pacific Records.

Vocal with guitar

MM 866	MODERN 20-719	Bounce Pee Wee
867-1	" " 624	*Blues After Hours(Crayton)
869-1	" " 624	#I'm Still In Love With You
872-1	" " 658	Rock Island Blues
*LP 2005 #Composer credit-TBone Walker		
MM 924	MODERN 20-643	Texas Hop
925-3	" " 643	Central Avenue Blues
926	" " 675	I Love You So
927-2	" " 658	When Darkness Falls
1074-1	" " 658	The Bop Hop
1147-3	" " 707	Brand New Woman
1149-4	" " 796	Tired Of Travelin'
1162 AS	" " 707	Long After Hours
1224-3	" " 719	Old Fashioned Baby
1294-1	" " 732	Please Come Back
1295-1	" " 763	Louella Brown
1297-3	" " 732	Rockin' The Blues
1332-5	" " 742	Some Rainy Day
1333-3	" " 796	Change Your Way Of Lovin'
1335-3	" " 742	Huckle Boogie
1349-2	" " 763	Answer To Blues After Hours
	" " 774	Dedicating The Blues
	" " 774	Good Little Woman
1542-3	" " 816	Poppa Stoppa(DJ-WJMR N.O.)
1543-4	" " 816	Thinking Of You
1922	" " 892	Cool Evening
1923	" " 892	Have You Lost Your Love For Me

Pee Wee Crayton cut 4 sides for Modern 1st week Oct. 1951 - Signed with Aladdin October of 1951

RR1793	ALADDIN	3112	When It Rains It Pours
1794	"	3112	Daybreak

Orch:		date ?
3091	FOUR STAR	1304 After Hours Boogie
3092	" "	1304 Why Did You Go

With Red Callender Sextet

R.I.H.	408	Pappy's Blues
"	408	Crying & Walking
"	426	I'm Your Prisoner
"	426	Pat The Floor

Pee Wee went to Imperial label - 1953

IM 722	IMPERIAL	5297	Win-O (Crayton)
723	"	5288	Do Unto Others(Bartholomew)
724	"	5288	Every Dog Has His Day(")
725	"	5297	Hurry, Hurry (E.Frank)
775	"	5345	Eyes Full Of Tears(Crayton)
776	"	5321	I Need Your Love (Crayton)
777	"	5321	You Know-Yeah (Crayton)
778	"	5345	Runnin' Wild (Bartholomew)
837	"	5338	My Idea About You
838	"	5338	I Got News For You
859	"	5353	Yours Truly
861	"	5353	Be Faithful

POST	2007	I Must Go On
"	2007	I Don't Go

(Post is an Imperial Label)

Vocal - "Homer The Great" (both sides)	
HOLLYWOOD 1055	Steppin' Out
1055	Hey Little Dreamboat

***** VEE JAY *****
CATALOGUE

compiled by
Anthony Rotante

In order to facilitate discographical listing, the Vee Jay catalogue is listed alphabetically by artist with the record numbers on which he appears to the right. A column on the left hand side is provided for checking off each artist as listed in your discographies.

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BEN IMON 177; KING KOLAX 136; THE KOOL GENTS 173; DOLORES WASH-
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BEGUN EARLY 1954 IN CHICAGO

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101 THE SPANIELS	BABY IT'S YOU	53-100
	BOUNCE	53-103
102 PRO MC CLAM ORCH.	BOOT-UM	53-113
	POLICY BLUES	53-114
103 THE SPANIELS	BELLS RING OUT	53-110
	HOUSE CLEANING	53-111
104 WELLINGTON BLAKELY	SAILOR JOE	
	GYPSY WITH A BROKEN HEART	
105 JIMMY REED	JIMMY'S BOOGIE	53-105
	FOUND MY BABY	53-106
106 MACEO WOODS SINGERS	GARLBN OF PRAYER	
	SWEETER AS THE LAY GOES BY	
107 THE SPANIELS	GOODNITE, SWEETHEART, GOODNITE	53-112
	YOU DON'T MOVE ME	53-125
108 MACEO WOODS SINGERS	KEEP TRUSTING	53-117
	RUN TO JESUS	53-118
109 BROTHER ISAIAH'S CHOIR-ALL NIGHT ALL LAY	Church Of God In Christ	
110 THE LOCKHART SINGERS	OWN ME AS A CHILD	
	WALKING UP THE KING'S HIGHWAY	
111 FLOYD JONES ORCH.	SCHOOL DAYS ON MY MIND	53-128
	AIN'T TIMES HARD	53-129
112 PRO MC CLAM ORCH.	PLEASE LEAVE HER ALONE	54-157
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113 FLOYD VALENTINE	OFF TIME	
	FUSSING AND LOVING	
114 SAMMY LEWIS	LORD WILL I FIND PEACE	
	JESUS IS ALL THE WORLD TO ME	



115 THE EL DORADOS	MY LOVING BABY	54-162	157 MACEO WOODS	NEARER THE CROSS	
116 THE SPANIELS	BABY I NEEDED YOU	54-163	158 EARL PHILLIPS ORCH.	WHEN THE SAINTS GO MARCHING IN	55-264
117 JULIAN DASH ORCH	LET'S MAKE UP	54-172		OOP DE OOP	55-265
	PLAY IT COOL	54-173	159 L.C. MCKINLEY	NOTHING BUT LOVE	55-301
	ZIG ZAG	54-176		I'M SO SATISFIED	55-303
118 HAZEL MC COLLUM &	SO LET IT BE	54-177	160 RHYTHM ACES	LONELY	
The El Dorados	ANNIE'S ANSWER	54-181		FLIPPEY FLOP	
119 JIMMY REED	LIVING WITH VIVIAN	54-182	161 RASBERRY SINGERS	THAT'S MY SUGAR	
	YOU DON'T HAVE TO GO	53-120		I'LL BE HAPPY OVER THERE	
	BOOGIE IN THE DARK		162 DOLORES WASHINGTON	I WANT TO BE MORE LIKE JESUS	
120 HOLY GOSPEL SINGERS	MOVE UP			IN MY HOME OVER THERE	
	REVIVE US AGAIN			I TRUST IN GOD	
121 WILLIE JONES	MY THING		163 THE FAMOUS BOYER BROS.	I LOVE TO TELL THE STORY	
	MY OTHER THING			HE'S MY SOLID ROCK	
122 MACEO WOODS	AMAZING GRACE		164 JOHN LEE HOOKER	TIME IS MARCHING	
(organ solo)	LEANING ON THE EVERLASTING			MAMBO CHILLUN	
123 SAMMY LEWIS	JESUS WAS THE ONE		165 THE EL DORADOS	I BEGAN TO REALIZE	
	IT'S A MIGHTY HARD ROAD		w. AL SMITH ORCH.	I'LL BE FOREVER LOVING YOU	
124 THE RHYTHM ACES	WONDER WHY		166 THE DELLS	DREAMS OF CONTENTMENT	
	GET LOST			ZING ZING ZING	
125 TOMMY DEAN ORCH	DEANIE BOY (Inst)	54-216	167 THE MONTAGUE	YOURS AND MINE (recitation)	
-Joe Buckner(vo)	EVENTIME	54-218	Chie D.J.-WAAF	WHERE IS MY MOTHER (recitation)	
126 FLOYD JONES ORCH.	FLOYD'S BLUE		168 JIMMY REED	BABY, DON'T SAY THAT NO MORE	55-382
	ANY OLD LONESOME DAY			AIN'T THAT LOVIN' YOU BABY	55-383
127 THE EL DORADOS	ONE MORE CHANCE		169 THE STAPLE SINGERS	GOD'S WONDERFUL LOVE	
	LITTLE MISS LOVE			IF I COULD HEAR MY MOTHER	
128 RAYMOND RASBERRY	I THANK YOU LORD		170 MACEO WOODS (organ)	STEAL AWAY	
SINGERS	I'LL LET NOTHING SEPARATE			PRECIOUS LORD	
129 THE FIVE ECHOES	I REALLY DO		171 BILLY BOY	I AIN'T GOT YOU	
	TELL ME BABY			DON'T STAY OUT ALL NIGHT	
130 THE BOYER BROTHERS	TRUST HIM TODAY	54-142	172 TOMMY DEAN ORCH	ONE MORE MILE	
	GOING BACK TO MY GOD	54-145	w. Joe Buckner	STRAIGHT AND READY (Inst)	
131 THE SPANIELS	DON'CHA GO		173 THE KOOL GENTS	DO YA DO	
	DO WAH			THIS IS THE NIGHT	
132 JIMMY REED	I'M GONNA RUIN YOU	55-248	174 DIZZY DIXON	SOUP LINE	
	PRETTY THING	55-249	AL SMITH'S ORCH.	FOOLING AROUND SLOWLY	
133 L.C. MCKINLEY	STRANGE GIRL	55-237	175. BILLY 'THE KID'	DON'T START ME TO LYING	
	SHE'S FIVE FEET THREE	55-239	EMERSON	YOU WON'T STAY HOME	
134 COUNT MORRIS &	BLUES AT THREE	53-127	176 BABY FACE WILLETTTE	CAN'T KEEP FROM LOVING YOU	
THE DELLS	TELL THE WORLD	55-241		WHY	
135 WARDELL GRAY QUINTET	OSCAR'S BLUES		177 BEN IMON	DOWN IN THE COUNTRY	
	HEY THERE			I REALLY LOVE YOU	
136 KING KOLAX ORCH	GOODNIGHT BLUES		178 THE SPANIELS	FALSE LOVE	
	VIVIAN			DO YOU REALLY	
137 REVEREND JAMES LOFTON	GREAT DAY Part 1		179 PRISCILLA BOWMAN	MY DARKEST NIGHT	
	GREAT DAY Part 2		w. Jay McShann Orch.	I'VE GOT NEWS FOR YOU	
138 THE RHYTHM ACES	WHISPER TO ME	55-258	180 THE EL DORADOS	NOW THAT YOU'VE GONE	
	OLLY, OLLY, ATSEN FREE	55-260		ROCK 'N ROLLS FOR ME	
139 THE LOCKHART SINGERS	FEED ME TILL I WANT NO MORE				
	I WANT TO BE A CHRISTIAN				
140 BROTHER ISAIAH'S	THE FOUNTAIN				
CHOIR	CLIMBING HIGH MOUNTAINS				
141 TOMMY DEAN ORCH	HOW CAN I LET YOU GO				
-Joe Buckner (vo)	WHY DON'T CHU (Inst)				
142 BIG JAY MCNEELY	BIG JAY'S HOP				
	THREE BLIND MICE				
143 TURK KINCHELOE	MODERN TREND	54-200			
QUARTET	CASH BOX	54-202			
144 JULIAN DASH ORCH.	ZERO				
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145 DAVE SHIPP	ROMPING				
	LET'S LIVE				
146 BILLY BOY	I WAS FOOLED	55-262			
	I WISH YOU WOULD	55-263			
147 THE EL-DORADOS	AT MY FRONT DOOR	55-257			
	WHAT'S BUGGIN' YOU, BABY	55-274			
148 MORRIS PEJOE	YOU GONNA NEED ME	55-266			
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149 EDDIE TAYLOR ORCH.	BAD BOY	55-227			
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150 HIGHWAY Q. C.s	PRAY				
	SOMEWHERE TO LAY MY HEAD				
151 SAMMY LEWIS	JESUS PAID IT				
	JESUS, BRIGHTEN UP MY LIFE				
152 MACEO WOODS SINGERS	NEVER GROW OLD	54-153			
	IN THE SWEET BYE & BYE	54-155			
153 JIMMY REED	SHE DON'T WANT ME NO MORE	55-294			
	I DON'T GO FOR THAT	55-296			
154 THE SPANIELS	YOU PAINTED PICTURES	55-298			
	HEY SISTER LIZZIE	55-299			
155 PRISCILLA BOWMAN	HANDS OFF	55-314			
w. Jay McShann Orch	ANOTHER NIGHT	55-317			
156 THE FIVE ECHOES	FOOL'S PRAYER				
	TASTY FREEZE				

*****RECORD RESEARCH*****

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Staff - Woody Backensto Ernest R. Smith
Roger Dunn Harrison Smith
Harold Flakser James Vazoulas
Anthony Rotante Ray Wile
Anita Sheer Mike Zaccagnino

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 * BLACK SWAN *
 * CATALOGUE *

(continued)

2035	JAZZ MASTERS	WHO BELIEVED IN YOU	PARA 12171, OL 15127*
		ROYAL GARDEN BLUES	
NOTE: listing derived from Chicago Defender... as by Irving Weiss Ritz Carlton Ori			
2036	p155 ¹ ESSIE WHITMAN-THE JAZZ	SWEET DADDY IT'S YOU	PARA 12172
	MASTERS, Contralto Blues	I LOVE (Watkins-Purey)	
	- p156 ²	-	-
		IF YOU DON'T BELIEVE I	
		LOVE YOU (Clarence Williams)	
NOTE: listed by Bob Colton... Wing label B			
2037	p162 ETHEL WATERS JAZZ MASTERS	BUGLE BLUES (Introducing	PARA 12173
		Old Miss Blues) (Handy)	
	- p160	-	-
		FRISCO JAZZ BAND BLUES	
NOTE: Bob Colton copy, label C... observe the peculiar spelling of Miss Waters sur-			
name... The A side 'Bugle Blues' has 2037B in wax and 'Frisco....' has 2037A			
in wax... There is no vocal on these sides.. Frisco does not have listed			
composer credits.			
2038	p149 ¹ ETHEL WATERS AND HER JAZZ	DYING WITH THE BLUES (F.H.	PARA 12174
	MASTERS-Contralto Blues	Henderson)	
	- p150 ¹	-	-
		KISS YOUR PRETTY BABY NICE	
		(Corrine and Dowell)	
NOTE: Bob Colton copy - wing label B			
2039	p161 TRIxie SMITH Contralto with	DESPERATE BLUES (Alex Rodgers	PARA 12161
	Oroh.	& Jas P. Johnson)	
	- p162	-	-
		TRIXIES BLUES (Sung by the	
		Author)	
NOTE: Bob Colton copy-label C - Directly under the Artist credit can be found			
'WINNER OF 15TH REGIMENT BLUES CONTEST'... The A side 'Desperate Blues' has			
2039B in wax and the B side 'Trixies Blues' has 2039A in wax.. Observe that			
p162 had been allocated to Trixies Blues and also 'Bugle Blues' - see RS 2037			
2040	? BESSIE ALLISON Soprano	YOU'LL BE SORRY YOU MADE ME CRY	?
	piano accomp	(?)	
	- ?	-	-
		LOVE IS LIKE A BUBBLE (?)	
NOTE: listing exacted from 1923 Black Swan catalogue			
2041	15131A JOE BROWN'S ALABAMA BAND	HOW MANY TIMES (Robinson-Turk)	OL 15131*
	- 15132B	-	-
		SAL-O-MAY (Stolz)	OL 15132*
NOTE - Armagnac listing - label C - *Yerkes Master Players			
2042	15133A SAMMY SWIFT'S JAZZ BAND	BLUE DANUBE BLUES (Kern)	OL 15133*
	- 15131B	-	-
		HAVE YOU FORGOTTEN (Burnett, Cooper	OL 15131#
		Stevenson-Kerr)	
NOTE: Bob Colton copy - label C - *Yerkes Metropolitan Dance Players. #Yerkes			
Master Players			
2043	956 ² HENDERSON DANCE ORCHESTRA	THE SHEIK OF ARABY	PU 11086 *
	- 906 ¹	-	-
		(Ted Snyder)	
		WHO'LL BE THE NEXT ONE	PU & BWY 11074 #
		TO CRY OVER YOU-Intro:	
		Daddy (Johnny S. Black)	
NOTE: ARMAGNAC & ALLEN copies - label A - master numbers stem from Paramount			
* Vincent Lopez Orch. # (Yerkes) Metropolitan Dance Players			
2043	959 (label); 788-1 (wax)	HENDERSON'S DANCE	THE SHEIK OF) CLARION 1123 * &
		ORCHESTRA	ARABY) PU 11086 #
	- 906 ³	-	-
		WHO'LL BE THE	
		NEXT ONE TO CRY) PU & BWY 11074 #	
		OVER YOU	
NOTE: ALLEN Listing - label C - *Clarion Dance Orch. - # Vincent Lopez Orch.			
* (Yerkes) Metropolitan Dance Players			
2044	p282 TRIxie SMITH-Jos. P. Johnson's	YOU MISSED A GOOD WOMAN WHEN	PARA 12162
	Harmony Eight-Blues	YOU PICKED ALL OVER ME (Williams)	
	- p283	-	-
		LONG LOST, WEARY BLUES (?)	PARA 12162
NOTE: Bob Colton listing - label C; Hulsizer reports label C but no master on			
'You Missed....'; Clark's copy, label C, says JAS, not JOS.			
2045	? NETTIE MOORE-Contralto-Orch. Acc.	SONG OF INDIA (?)	PARA 12119
	- ?	-	-
		DEEP RIVER (Spiritual)	
NOTE - Listing from Black Swan Catalogue-The 2nd title may be on Olympic 17114			
2046	? HARROD'S JUBILEE SINGERS	RISE AND SHINE (?)	PARA 12118
	- ?	-	-
		WINGS OVER JORDAN (?)	
NOTE - listing from Talking Machine World			
2047	? BELASCO'S SOUTH AMERICAN ORCHESTRA	MARIE (?)	?
	- ?	-	-
		PARA TI (?)	?
2048	? BELASCO'S SOUTH AMERICAN ORCHESTRA	ALMA MIA (?)	?
	- ?	-	-
		SWEET CHARLIE (?)	?
NOTE: The above for Belasco waxings were listed in a 1923 Black Swan Catalogue			
2049	9974 LUCILLE HEGAMIN And Her Blue Flame	HE MAY BE YOUR MAN (But	- see note-
	Syncopeators - Blues Song-	He Comes To See Me	
	- 996 ¹	-	-
		Sometimes) (Fowler)	
		I'VE GOT THE WONDER WHERE	- see note-
		HE WENT (And When He's Coming	
		Back Blues (No credits)	
NOTE: Armagnac reports of 996 ² ; Colton lists 997 ¹ -label C coupling also on			
Para 20108, Pu (blue) 11108, Pu (BDM) 11108, Cx 40108, Fam 3102, Ba 1048,....			
996 also on Re 9318.			
2050	? BELASCO'S SOUTH AMERICAN ORCHESTRA	LUCILLE (?)	?
	- ?	-	-
		SUSPIRO D'AMOR (?)	?
NOTE: listing from 1923 Black Swan catalogue - immediately following 'Suspiro			
D'Amor' is the number 60005. Would venture a guess that this number indi-			
cates a 60000 Black Swan catalogue Number series. There are many more ex-			
amples such as these in the catalogue. Apparently Black Swan issued several			
of their titles on 2 or more Black Swan series.			
2051	? DONALD HEYWOOD -piano solo	AUTUMN LEAVES (?)	?
	- ?	-	-
		OPERATIC DREAM (?)	?
NOTE: Listing from Black Swan Catalogue			

2052	? FRED SMITH AND HIS SOCIETY ORCH	DEAR OLD SOUTHLAND (?)	?
	- ?	-	-
		I'VE GOT MY HABITS ON (?)	?
2053	970 ² HANDY'S MEMPHIS BLUES BAND	ST. LOUIS BLUES (W.C. Handy)	See Note
	- 971 ²	-	-
		YELLOW DOG BLUES (-)	See Note
Note: Kendziera copy, Wing label - coupling also on Para 20098, Pu 11098, Fa 3092			
Ba 1036			
2054	1008 HANDY'S MEMPHIS BLUES BAND	MUSCLE SHOALS BLUES ()	see note
	- 1007	-	-
		SHE'S A MEAN JOB	see note
NOTE: listing from Jazz Directory..Coupling also on Para 20112, Pu (UTD) 11112,			
Pu (BDM) 11112, Cx 40112, Mat 12112, Fa 3106, Ba 1053			
2055	no master MARION HARRISON Belasco's	HONEY LOVE (Haywood)	PARA 12130
	South American Orchestra	- blues Song	
	- no master	-	-
		CARIBBEAN MOON (Haywood)	PARA 12190
NOTE: Armagnac Copy, label C - - Discographies have listed 2055 as Fletcher Hen-			
derson Orch - Strut Miss Lizzie/Hone Again Blues. This may actually be 2005			
(See Lula Whiddy - BS2005)..however anything may happen on Black Swan so we			
refuse to call the Henderson 2055 an error.			
2056	no master GEORGE P. JONES, JR.-Baritone	SO LONG BERT (Simmons-	PARA 12124
	Solo Piano Acc. By W. Astor	Morgan)	
	-	-	-
		NIGHT AND YOU	PARA 12124
		(W. Astor Morgan)	
NOTE: Armagnac copy - label C			
2057	? HARROD'S JUBILEE SINGERS	JACOB'S LADDER (?)	?
	- ?	-	-
		JOSHUA FOUGHT THE BATTLE (?)	?
		OF JERICHO	
NOTE: Chicago Defender listing			
2058	? HAYNES HARLEM SYNCOPATORS	MELODY IN HW (?)	?
	- ?	-	-
		HAWAIIAN BLUES (?)	OL 15108 ? *
NOTE - Chicago Defender Listing - *probably on Olympic by Rudy Wiedoff's Californian			
2059	? HAYNES HARLEM SYNCOPATORS	YOU OUGHTA SEE MY BABY (?)	OL 15108 ? *
	- ?	-	-
		LANTERN OF LOVE (?)	?
NOTE: Chicago Defender listing - *probably on Olympic by the Palace Trio			
2060	? EXCELSIOR NORFOLK QUARTET	JELLY ROLL BLUES (?)	?
	- ?	-	-
		CONEY ISLAND BABE (?)	?
NOTE: Chicago Defender listing			
2061	18113-A DANNY LEWIS -Banjo Solo	COCOANUT DANCE (Andrew Herman)	OL 18113*
	- 18112-A HARRY HUBERT -piano classic	KITTEN ON THE KEYS	
		(Zez Confrey)	OL 18112 #
NOTE: Kendziera listing, label C... *Fred Van Eps... # Lindsey McPhail			
2061	? DANNY LEWIS -Banjo Solo	COCOANUT DANCE (?)	OL 18113 *
	- ?	-	-
		GEORGE BROWN -Piano classic	KITTEN ON THE KEYS (?) OL 18112 #
NOTE: Chicago Defender listing - *probably Fred Van Eps... # probably Lindsey McPhail			
2062	? JOE BRIGGS	SOUTHERN DIXIE MEDLEY 60002	OL 18113 *
	- ?	-	-
		YANKEE JIGS	
NOTE: listing from Black Swan 1923 catalogue -- observe the #60002 which follows			
the above title.. See Black Swan 60002 for mor-confusing details			
*probably Fred Van Eps on Olympic			
2063	? CREOLE TRIO	HAPPY DAYS	OL 18101 *
	- ?	-	-
		THE SWEETEST STORY EVER TOLD	OL 18101 *
NOTE: Listing from Black Swan 1923 catalogue... * Philharmonic Trio			
2064	15114-A BALTIMORE BLUES ORCH.	SATURDAY (?)	OL 15114 *
	- 15129-A	-	-
		DAPPER DAN (?)	OL 15129 or 15133 #
NOTE: Hulsizer listing, label C - There is a Dapper Dan rendition of OL 15133 -			
Where did 15129 come from? *Lanin's Roseland Orch. #Club Maurice Orch.			
The following listings up to and including 2099 were all exhumed from a 1923			
Black Swan Catalogue. It is extremely doubtful if they were ever issued in this			
numerical span. More than likely they did appear on other Black Swan series as			
the numbers on the right so indicate.. If any of our readers have recordings in			
this numerical span please send us details.			
2065	ROYAL HAWAIIAN GUITARS	HAWAIIAN TRIRIGHT	25001
	-	-	-
		CARIBIRIBIN	25001
2066	BUFFALO MILITARY BAND	MY MARYLAND	23001
	-	-	-
		NATIONAL EMBLEM MARCH	23001
2067	JACK GREEN	NO NEWS	40001
	-	-	-
		THE THREE TREES	40001
2068	SMITH BROTHERS	NEAPOLITAN MELODY	
	-	-	-
		DOLORES WALTZ	60001
2069	BALTIMORE BLUES ORCHESTRA	WHY DEAR	
	-	-	-
		LEARN TO SMILE	10065
2070	JOHNSON ALL STAR ORCH	SONG OF LOVE	
	-	-	-
		FIGARO	10066
2071	LAUREL DANCE ORCH	SOMEONE ELSE	
	-	-	-
		LEARNING	10067
2072	FRED SMITH'S SOCIETY ORCH.	ZOWIE	
	-	-	-
		ARABIA	10068
2073	HENDERSON DANCE ORCH	THE LAST WALTZ	
	-	-	-
		JANE	10069
2074	THE JAZZ MASTERS	SPREAD TO STUFF	
	-	-	-
		SNUGGLE	10070
2075	LAUREL DANCE ORCH	HONEYMOON BLUES	
	-	-	-
		CHERRY BLOSSOM	10071
2076	HENDERSON'S DANCE ORCH	SAY IT WHILE DANCING	
	-	-	-
		LOVE DAYS	10072
2077	THE JAZZ MASTERS	TIGER BLUES (etc)	
	-	-	-
		PACIFIC COAST BLUES	10073
2078	BRASHEAR'S CALIFORNIA ORCH	SPOTTERING	
	-	-	-
		I WISH I REALLY KNEW	10074
2079	HENDERSON DANCE ORCH	BAMBOO ISLE	
	-	-	-
		BLUE	10075
2080	HENDERSON DANCE ORCH	WANG WANG BLUES	
	-	-	-
		LUCKY DOG	10076
2081	? ? ? ? ?	? ? ? ? ?	? ? ? ? ?
2082	SAMMY SWIFT'S JAZZ BAND	AWAY DOWN SOUTH	10078
	-	-	-
		THE CAROLINE SHOUT	

LIST OF CONTRIBUTORS FOR THE PRECEDING LISTINGS...WALTER C. ALLEN, CLYDE H. CLARK, ALDEN P. ARMAGNAC, KEN HULSIZER, CARL A. KENDZIERA AND BOB COLTON...

DATING OF THE PRECEDING LISTINGS: From early 1922 through early 1923...
 LABEL CLASSIFICATIONS: For definition see issue #5 p.6 of RR

SMALL CHANGE

by WOODY BACKENSTO

On February 26, 1927, - Charles Kaley(vo) made "Alabama Stomp" with cornet, Red Nichols, and piano accompaniment. Jazz Directory lists Rube Bloom(p) but after listening to the record Red said the pianist was Irving Brodsky. This master, 143543-3, was issued on Co 910-D. The only other master cut on this day was 143542, "I Wonder How I Look When I'm Asleep", by Vaughn DeLeath(vo), issued on Co 915-D. Does anyone have information about this DeLeath side?

Brian Rust, the English discographer, wrote that the opinion in England is that Red was on "Marvelous" / "It All Belongs to Me" by JOHNNY MARVIN(vo) on V1 20893. Brian thinks now that the cornet is Tommy Dorsey, not Red. I'm afraid I failed to answer his letter since I do not know who provided the cornet, clarinet, and piano accompaniment. Red listened to this record & we can definitely rule him out. Thesetunes were recorded August-24, 1927. "Marvelous" was also issued on HMV B 2636.

Over the years many recordshave come to my attention as possible Red Nichols items. The source may have been a discography, an item in a magazine, a personal letter, or my own opinion. The following dozen belong in this category. Red has listened to these; he is not on any of them.

1. The BOSTONIANS on Re 8654-B with Billy Murray (vo), "My Blackbirds are Bluebirds Now" (8251-3); this may be the same as THE BOSTONIANS on ImE with control number 1424.
2. WILLIE CREAGER & HIS ORCH., "Crying Blues" (1888-2) on Ba 6226-B; same on Or 1392 and Je 5461 by TED WHITE COLLEGIANS.
3. DIXIE JAZZ BAND with Dick Holmes(vo), "Sunday Afternoon" (1822-1) on Or 1387(b).
4. HOLLYWOOD DANCE ORCH. on Ba 7225-B with Jerry White(vo), "So Lonely" (1766-2)
5. THE HOME TOWNERS with Arthur Fields(vo), "Coming Thru The Sky" (19472-1) on Ba 0668-B.
6. MARIGOLD ENTERTAINERS, Oscar Westlund, director, with Art White(vo) on Vo 15800, "Jealous"/"When My Baby Walks Down The Street."
7. MISSOURI JAZZ BAND, "Mary Ann" (1311-3) on Ba 7003-A with Glenn Roberts (vo).
8. THE ROYAL TROUBADOURS, "Highways Are Happy Ways" (144644) /After I've Called You Sweetheart"(144645) on Ha 498, Ve-1498, D1 2498.
9. MIKE SPECIALE AND HIS ORCH., "Mummy Chasing Blues" (106426-2) on Pe 14526, Pat 36345.

10. THE TENNESSE TOOTERS, "Minor Gaff" / "Hobo's Prayer" on Vo. 15388.

11. UNIVERSITY SIX, "Constantinople" (146302) on Ha 653, Ve-1653, D1 2653.

12. THE VIRGINIA CREEPERS, with Frank Sterling(vo) "My Sweetie Turned Me Down" (106026-1 on Pat 0362798.

SWINGIN' WITH ZACC

We welcome to our ranks the efforts of Mike Zaccagnino who through his verbal inquisitions with many musicians has come up with invaluable anecdotes about their careers and phonograph records.

The first installment by Zacc consists of information about the first recordings of the following musicians.

Charles Ellsworth 'Pee Wee' Russell who is now blowing his clarinet at Eddie Condon's dixieland reserve, cut his first recording with Herbert Berger's St. Louis Inn Orch for Okeh records way ca. 1923. Russell recalls 'Fuzzy Wuzzy Bird' and 'Lady Of The Evening.' He also mentioned that Herbert Berger was the responsible party for the 'Pee Wee' name call.

Teddy Roy, known as 'Pappy' Roy in the trade, who is holding down a piano chair at Eddie Condon's club reminisced about an obscure recording marathon of over two dozen sides for the Brunswick people out Chicago way back in 1926. According to Roy, he was just a kid picked up by boss man Roy Shields as a piano accompaniment for a coloured singer of Blues by the name of ? Brown. Roy remarked that she was a wonderful singer with super-suggestive lyrics. These were Roy's first recordings which he believed were mainly distributed in the South.

Bob 'Cutty' Cutshall (tb), another Condon mainstay cut his first record with Jan Savitt: title 'Little Sir Echo'..

Billy Maxted (p) who is now leading the dixieland combo at 'Nicks' emporium in Greenwich-Village contends that his first recordings were made about 1934 with Red Nichols.

Pee Wee Irwin (tp) playing week-ends at NYC's fabulous Central Plaza recalls that his first recording was 'Old Fashioned Love' with Joe Haymes 1930 Victor recording orchestra.

Sal Pace (clery), member of Maxted's 'Nicks' combo noted that his initial waxings were with Joe Haymes' Brunswick recording group about 1935-36. He recalls Sister Kate, "St. Louis Blues," & "That's A Plenty"

LOOKING BACKWARDS-

A collection of Recording Star oddities by Colton

During World War One, JOHN PHILLIP SOUZA organized a navy band of one thousand pieces at Great Lakes, Illinois...JACQUES RENARD weighed 300 pounds in 1931..BING CROSBY was once a guest soloist with Leopold Stokowski and the Philadelphia Orchestra.... LEE MORSE'S favorite expression was "honey".... In 1928, KATE SMITH earned \$7.50 nightly for singing in a dance hall at Chevy Chase-Park, Washington.... JACK FULTON directed the Sophie Tucker Band after he left the Paul Whiteman organization....ENRIC MADRIGUERA is related to Spanish Royalty... ART JARRETT was a boy soprano soloist in St. Patrick's Cathedral in New York... HELEN ROWLAND played the part of Rosie in the Goldberg skit on radio...THE MILLS BROTHERS once worked their way from Piqua, Ohio to New York by playing to sidewalk crowds... A well known periodical once wrote, "I Love A Parade" will probably never mean much as a best seller for Harms, Inc..... Before his death BEN BERNIE loved to bet on horses and always carried half a dozen cigars with him.... JOE WHITE, the Silver-Masked tenor once worked for a wholesale lace concern...MORTON DOWNES was a flop at selling newspapers, insurance phono-graph records and silverware and turned to singing as a last resort.... EMIL COLEMAN'S son is a graduate of Bucknell University ..Pseudonyms for ANNETTE HANSHAW have included Gay Ellis, Dot Dare and Patsy Young...Rudy Vallee LEE likes his macaroni..ROBINOFF goes for toasted English muffinsJOHNNY GREEN and DON BESTOR directed the band before PHIL HARRIS took over the leadership on the Jack Benny radio show.... RAY NOBLE'S father was a eminent British surgeon..EARL BURTNETT's Band was a favorite of the movie colony. They appeared in numerous movies including "Broadway-Melody", "Coquette", "Gold Diggers of Broadway", "Reaching for The Moon", "Puttin' On The Ritz" and "Viennese Nights".....ARTHUR TRACY was really a street singer. He sang beneath windows for the pennies tossed down to him..... JESSICA DRAGONNETTE was born in Calcutta Indie....HARRIET HILLIARD (Mrs. Ozzie Nelson) was captain of the basketball team, and a member of the swimming team at St. Agnes Academy in Kansas City....LEE WILEY is one fourth Cherokee Indian..

CONTINENTAL JAZZ DISC-LOGY

A COLUMN DEDICATED TO THE DISCOGRAPHICAL DEVOTEE OF EUROPEAN RECORDED JAZZ WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

BY
HAROLD FLAKSER

Title and Matrix No. Corrections and additions and "Take" additions to the English-recorded sides of SPIKE HUGHES on De(E) as listed in "JAZZ DIRECTORY" (Vol. 1V).

p.723: MB1055-1	p.723:MB1252-1	p.724:MB1705-2	p.724:GB2544-3	p.724 Read:GB3601-2(f)
MB1056-1	MB1253-1	MB1706-3	MB1059-3	Read:GB3600-3(g)
MB1057-2	MB1254-1	MB1787-1	GB2764-2	GB3920-2
MB1058-2	MB1392-3	MB1788-1	GB2765-1	GB3921-1
MB1123-2	p.724:MB1546-1	MB1789-1	GB2766-2	GB3926-3
MB1124-2	MB1547-1	GB2110-4	GB2767-2	GB3927-1
MB1125-1	MB1548-1	GB2111-5	Read: GB2919-1 (c)	p725:GB4145-3(h)
MB1126-1	Insert:MB1583-2(a)	GB2187-2	Insert:GB3318-1 (d)	GB4146-2
MB1150-2	Insert:MB1584-3(b)	GB2188-3	Insert:GB3345-3 (e)	GB4160-3(h)
MB1151-3	MB1630-2	GB2388-1	GB3434-1	GB4161-2
MB1152-1	MB1631-2	GB2389-3	GB3435-1	GB5216-1
MB1153-2	MB1632-1	GB2390-4	GB3436-1	GB5217-3
MB1203-1	MB1633-3	GB2391-1	GB3592-2	GB5218-3
MB1251-1	MB1704-1	GB2543-1	GB3593-3	GB5219-2

- NOTES: (a) MB1583-2 "Happy Feet" - De(E)F1856 as by Spike Hughes & His Three Blind Mice
(b) MB1584-3 "You'll Know What I'll Do" De(E)F1856 as by Spike Hughes & His Three Blind Mice
(c) GB2919-1 "Is There A Place Up There For Me". Matrix No. given in "J.D." viz, GB2929, is incorrect.
(d) GB3318-1 "Devil Is Afraid Of Music" DE(E)F2584 as by Spike Hughes and His Three Blind Mice
(e) GB3345-3 "St.James Infirmary" De(E)F2584 as by Spike Hughes and His Three Blind Mice
(f) GB3601-2 "Hangin On To That Man" De(E)F2735*
(g) GB3600-3 "I Can't Believe She's Mine De(E)F2735*
*The matrix nos. corresponding to the two titles constituted by De(E)F2735 are reversed in "J.D."
(h) GB4145-3/4160-3: "Takes" listed as per De(Australian)M1198 issue

REFERENCE: Of the 70 sides listed, 68 are in the personal collection of this discographer. This column would be extremely appreciative for details concerning:

1. "Takes" other than those listed;
2. Issues other than those listed;
3. "Takes" on Pa(E).

***** CONTINENTAL RAMBLINGS *****

"J.D.", Vol. I, p.37: BILLY ARNOLD: Rec. Date Correction and corrected personnel for Co(E) sides.
London, ca. Nov., 1920

p: Billy Arnold; sop: Henry Arnold; as: Harry Johnson; tpt: Charles F. Kleiner; tbn: Billy Trittel;
dms: Chris Lee

DUKE ELLINGTON

THE WAX WORKS OF DUKE ELLINGTON: 519/520: "Rockin' in Rhythm" (Parts 1 & 2):

A perusal of the itinerary of the Ellington Orch.* during the later half of Apr. 1939 pinpoints the presence of the Duke Ellington band on April 29, 1939, in Stockholm, Sweden. Strange indeed is the appearance of these two broadcast transcription sides, emanating from Stockholm, on a French issued label. Can any of our readers both explain the circumstances attaching to this rather peculiar affair and give further details re the "DYNAMIC" label?

* See "Melody Maker", April 15, 1939, p.1.

BISTROUILLE AMATEURS DANCE ORCHESTRE

WLB156 Autumn Winds (57796)

Brussels, ca. Dec.1930

WLB155 Dixie Melody (Vol.:?) (57797)

CO(E*,B)DF319

" " "

*this Co issue has in all discographical reference sources, been adverted to as a "Belgian" Columbia issue. This may be technically incorrect. This particular issue pressing was actually manufactured in England, although the recordings are Belgian in origin.- The pressing was, however, marketed in Belgium. (See "Columbia" supplement (Belgian Ed.), No.7, March, 1931, p.21). What are the criteria for determining, in general, to what country a label may attach? Is it the country of manufacture? Or the country wherein the record is marketed? If both frames of reference are simultaneously employed, then perhaps the label may rightfully be designated as per both country of manufacture. What should the criteria be for nomenclature designations in circumstances of this type?

BISTROUILLE AMATEURS DANCE ORCHESTRE (continued)

NOTE: A photograph contained in this supplement (p.21), indicates the presence of both a director and a second pianist. Can any of our readers identify the director of the BISTROUILLE A.D.O. and the second pianist in question?

"J.D.", Vol. 1, p.16:

EMBASSY RHYTHM FIGHT

GB:6923-11/6924-111, 6926-11/6977-1 issued on Champion:40068,40036,respectively.

"J.D.", Vol. 1, p.163

BUCK AND BUBBLES

Complete personnel for the 4 band sides (CA:15986/7/8/9) follows:

p:Ford Lee "Buck" Washington; as:Freddy Gardner; tbn:Bill Mulraney; g: Joe Young; b:Dick Escott; dms:Jock Jacobsen; vcl:John"Bubbles" Sublett

"Takes" for matrix nos. CA:15958/9. 15988/9 are "-1". What are the "Takes" for CA:;5986/7?

"J.D.", Vol. 11, p.228:

HERMAN CHITTISON

The crediting of the first ten Paris-recorded Br sides to an "August", 1934 date is incorrect. These sides (1224WPP - 1249WPP) were recorded* ca. late May and/ or early June, 1934. The odd-sided "Trees", was recorded probably ca. July.

*See "Melody Maker", June 9,1934; p.3, col.1, "our Paris Letter" by N.J. Canetti- wherein these sides are chronicled.

*****DISCOGRAPHICAL INQUIRIES *****

ROY PEYTON (Piano Solos)

R-P-O 5 "St.Louis Blues"/ R-P-O 6 "Dinah"-My Blue Heaven-Whispering" -Rex(N) E.B. 385

What is the origin of these sides? Were these sides recorded in Oslo? This discographer is of the opinion that these sides are definitely of pre-war-recorded vintage. Rhythmic accompaniment (extremely subdued) is either b or dms played by H. Jaang. further details are welcome.

ROYAL KILTIE JUNIORS BAND

M4859 "Jeepers Creepers" (79) (?Female Voc.-in English) Bellacord-Electro (Latvian) 3847

Ye gads! What next!! Was this side actually recorded in Riga?!!! If this be the case, than the date of recording would fall between 1939 and Aug.3,1940 (the date of the incorporation of Latvia into the U.S.S.R.). The tune was originally recorded by Larry Clinton in Oct., 1938, featuring vcl. by Ford Leary. The above Latvian issue features an excellent unknown female vocal rendition, competent ensemble work and a remarkably hot trumpet solo. This vocalist immediately called to mind "Pepita", a Mexican vocalist employed by Teddy Weatherford on several of his Co(Ind) sessions. This discographer is however of the opinion that these two voices are not one and the same.

THE BLUEBIRD BOYS

ODK155 "Strike Up The Band"/ODK 157 "Drummer Boy" HMV (Fin)HU322 (Helsinki, ca-1941?)

These sides were unquestionably recorded subsequent to 1940 - the titles stemming from the film "Strike Up The Band" which was a Spt., 1940 - release. Details are required re recording date and personnel.

ADDRESS ALL INQUIRIES TO: MR. HAROLD FLAKSER
8100-BAY PARKWAY
BROOKLYN 14, NEW YORK, U.S.A.

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(Victoria Spivey) cont.-

son, Robert Couch, Walter Tait).. and the Dixie Jubilee Singers. - - Haynes played the part of Zeke, the evangelist, troubled with the over sensuous chick, Miss McKinney. Haynes is a marvelous actor & excellent singer. Victoria Spivey as Missy Rose, the girl to whom Haynes finally goes home to, was excellent. Miss McKinney, who we remember as the 17 year old dancer of the late 'Blackbirds' is fine throughout. Fountaine is the grand villain. One bit deserving special commendation is the dance hall scene where Nina clinches Daniel to find out how much money he has. ...hall is extremely crowded with smoke..The music is a plaintive-drawling tune and the two figures sway slowly and passionately from side to side not moving their feet at all, with Haynes' hands playing through her hair....."



HAROLD GARRISON, with Metro-Goldwyn-Mayer is shown above giving directions to Daniel Haynes and Victoria Spivey who were the principals of a tragic love affair in "Hallelujah!"

EUBIE BLAKE (issue 1,2,3 et al)
Bob Colton has exacted the follow-
ing Blake items from a Symphonola
1922 catalogue:

Eubie Blake - piano solo-Symp 4360
Sweet Lady/Sounds of Africa

Sissle & Blake -piano acc.Symp4361
Love Will Find A Way

More than likely the above listings
are the Emerson counterparts.

ROY EVANS (issue 3)

Bert Wyatt of England writes:
"Harrison Smith's piece on Roy
Evans is good. Apropos his remark
about Evans' recording for the
Grey Gull group (under the 'Sammy
Cloud' pseudonym), I recently
junked a disc from these under
Evans' own name- The one Smith
mentions:

Radiex 970 3671A That's Like It
Ought To Be(Harrison Smith) ROY
EVANS (rev., Al Bernard)

Only Smith's name given as com-
poser. Disc has dark brown wax.
Nothing jazzy about it- just a
simple piano accompaniment. Inci-
dentally, note that the title is
not 'slanged' ('oughta') as quote
in Smith's article..."

GOLDEN GATE ORCHESTRA-Triangle 11436

A-Copenhagen 1641(label);B1641(wax)x
B-Eliza* 1932(label);1932-3(wax)
*vocal chorus-Arthur Hall

Comments: via aural evidence- Copen-
hagen features a fairly large organ-
ization with solos from sax, tp, etc.
..Eliza, sounds like 'Five Birming-
ham Babies' of Perfect fame -tp, sax,
p, bnj,dms.. tp could be Bill Moore.
Also heard is a kazoo? or one of the
Rollini inventions.

DEL LAMPE'S TRIANON ORK

Jim Gordon of Harvey Illinois pre-
sents us with some excellent per-
sonnel information:

The correct personnel follows for
"Prince Of Wails/All Alone by Del
Lampe's Trianon Ork on Autograph
604, recorded in Chicago in 1925.

Charley Agnew, Lou Henderson(tp);
Charley Firsch(tb); Pat Rocciolla,
Matty Amaturro, Wayne King(s);Bill
Becker, Bernie Senescu(v); Lampe,
Harry Heneman(p); Harold Stokes -
(Accordion); Ole Larson(bj); Vince
Fiorrino(tu); Walt Foster(d); Al
Dodson (vocal)..

Probable personnel follows for
Benson Ork Of Chicago"On the Alamo
/Dont Bring Me Pozies" Victor18931,
and probably "Little Thoughts" on
Victor 18912 and other Benson sides
from this period.(Chicago Mid-1924)
Rags Ragland,Jug Jernberg(tp); Guy
Cary(tb); Doc Renault,Matty Amaturro
Wayne King(s); Roy Bargy(p); Ole
Larson(bj); Joe Gish(tu); Walt Fos-
ter(d)..

My uncle, Walt Foster, who was the
drummer on the above sides supplied

* * * * * * FILLING IN DISCOGRAPHICALLY * * compiled by LK * * * * * *

the personnel to the best of his
memory.

Jim Gordon would like to have some
information as to who Banjo Buddy
was. He has 'Lets Misbehave/Lila' -
by this vocalist on Brunswick 3865.
Jim reports that the accompaniment
consists of an excellent trumpet &
an 'amazing Tesch-like Alto'.

MOUND CITY BLUE BLOWERS

Bill Myatt informs us of an unus-
ual recording:

Re. your request for information
on Vitaphones of jazz interest(see
p.2 Issue 7 of RR) I have found a
most interesting item.

Mound City Blue Blowers In Opry House

Vitaphone 834-5-2 272A 33 1/3rd
16 inch centre start. Single si-
ded..Inspected October 21st. 1930.
Pressed by Columbia Graphophone
Co. Ltd., London. Warner Bros. &
First National Vitaphone Branch.

The record features My Gal Sal, I
ain't got nobody by theMCBB, a bjo
solo by Jack Bland and a song by
some vile woman, name of Emma Per-
kins. The acc is by MCBB minus the
blueblowing. The instrumentation :
blueblowing, guitar, banjo and per-
cussion. Probably Josh Billings on
the suitcase. The second title in
particular is very good.

ORIGINAL NEW ORLEANS JAZZ BAND

(August 1955-RR)

John Nelson of Ontario Canada
adds the following interesting
commentary:

Both titles "JaDa Medley" (6091)
and "He's had no loving" (6092A)
appeared also on Canadian Gennett
4508. Aurally, both discs are
identical, but the Canadian issue
bears matrices 6026 and 6027. We
hashed this around in "Record Ex-
change"but could not account for
this discrepancy, even though I
was able to examine both discs.
Regarding Derek Collier's note re
"Camel Walk" being issued on Ca-
nadian Gennett 10094, the numbers
stamped in the wax merely indi-
cate that the same title appeared
on Canadian labels- Domino 21107A,
Apex 8429A, and Microphone 22056B.

POWELL'S JAZZ MONARCHS

Floyd Casey of Clarence Williams
washboard fame provides the per-
sonnel for the above group who re-
corded at least 2 sides for the
Okeh company in St.Louis.(1926)

? -tp; Jimmy Powell-sax,clt and
director; George Lightfoot - sax;
Isaac Jefferson-p and Floyd Casey-
dms. Floyd remarked that this was
one of his first recording sets.
Index to Jazz -Volume 3p.83 lists
Laughing Blues (9683)/ Chauffeur's
Shuffle (9682)-Okeh 8333 as by the
Powell organization.

GERTRUDE SAUNDERS -Blues Singer with
Jazz band Victor 19159
-2 Love Me(from The Musical Comedy-
"Liza") / Blues Singer With Piano
accompaniment-Maceo Pinkard- Poto-
mac River Blues.

Both titles credited to Maceo Pin-
kard.

Comments: Gertrude Saunders was a
leading Negro actress and the star
of the successful production of 'Li-
za' which had quite a long run du-
ring the early '20s. The 'jazz band
on 'Love Me', according to TM Week-
ly, was 'The Virginians' a Russ Gor-
man organization. Gertrude was an
unusual vocal stylist as she slurs,
hums and practically yodels on the
recordings. Maceo Pinkard of 'Sweet
Georgia Brown' fame made one of his
rare recorded appearances. Maceo is
still active in New York today.

SIX BLACK DIAMONDS

Bill Myatt of Staffordshire Eng-
land comments about the following
record:

With reference to the records by
the Six Black Dominos (p 14, RR#7)
I have in my collection the follow-
ing disc.

Six Black Diamonds (tp or cor, clt
doubling sax, tmb, pno,bjo,ds(?).)
Those Panama mamas 684

... the above item is on English
Imperial 1490. No other numer-
als are visible. Would date
it about 1925...Could this be
the same record as the KC5? i-
tem in the Plaza set-up?

MARY STAFFORD/CAROLINE JOHNSON

John Baker observed an interes-
ting sequence of records in the
June 1955 Record Research.

p.8 Mary Stafford Pe 102

106749-2

106750-1

p.9 Caroline Johnson Pe 103

106751-2

106752-1

He noted that not only the cat-
alogue numbers are in sequence...
but also the matrix numbers; and
that the same instrumentations
accompany singers on both records.

MISCELLANEOUS

Can any of our readers fur-
nish Herb Thrune with any infor-
mation concerning the following:-
Mozelle Alderson and Blind James
Anderson

Room Rent Blues Black Patti
- 'Sobbin' The Blues - 6042 -

Oliver Brown from New Orleans
Oh You Devil You Bluebird
I Ain't Got Nobody

Bessie Tucker -Victor 38018
Fryin' Pan Skillet Blues
Got Cut All To Pieces

ROGERS ROOST
BY
ROGER DUNN

CHARLIE PARKER AIRSHOTS(1948-'51)

IN the record archives of the Institute of Jazz Studies there are many 16" transcriptions of Charlie Parker airshots from the Royal Roost and Birdland in NYC 1948-1951. Parker's sidemen on these records are: Dizzy, Miles, Bud Powell, Al Haig, Roy Haynes, Max Roach, Curley Russel, Tadd Dameron etc.

Disc Jockey, Symphony Sid introduces all the tunes and identifies the personnel of the date.

Bird takes some fabulous flights on NIGHT IN TUNISIA, KO KO, OUT OF NOWHERE and HOT HOUSE.

Miles blows with a strong warm tone on KO KO and 52ND ST. theme that contains excellent soli of Miles at his best.

Dizzy's euphonic horn crackles with a hot fire that ignites his team-mates to really wail on the 1959 Birdland performance of ANTROPOLOGY and SALT PEANUTS.

These 16" transcriptions are 33 1/3 RPM, but not Microgroove (standard 78 rpm grooves).

A Chronological listing of the Parker transcriptions follows:

- 9/4/48 - ROOST
52nd STREET THEME, KO KO
- 12/11/48 - ROOST
GROOVIN' HIGH, BIG FOOT, ORNITHOLOGY, SLOW BOAT TO CHINA
- 12/18/48 - ROOST
CHASING THE BIRD, OUT OF NOWHERE, HOW HIGH THE MOON, HOT HOUSE, & SALT PEANUTS
- 12/25/48 - ROOST
HALF NELSON, WHITE CHRISTMAS, & LITTLE WILLIE LEAPS
- 1/1/49 - ROOST
BE BOP, SLOW BOAT TO CHINA ORNITHOLOGY, EAST OF THE SUN, CHERYL GROOVIN' HIGH
- 1/15/49 - ROOST
SCRAPPLE FROM THE APPLE, BE BOP, HOT HOUSE
- 1/22/49 - ROOST
SCRAPPLE FROM THE APPLE, OO BOP SHA BAM, SALT PEANUTS
- 2/12/49 - ROOST
CONFIRMATION, BARBAROS, GROOVIN' HIGH, SALT PEANUTS, BE BOP, SCRAPPLE FROM THE APPLE
- 3/5/49 - ROOST
ANTHROPOLOGY, CHERYL, ANTROPOLOGY, BARBAROS
- 3/12/49 - ROOST
CHASING THE BIRD, SLOW BOAT TO CHINA, CHERYL
- 3/31/51 - BIRDLAND (Reunion)
(Bird-Diz-Powell-Haynes-Potter)
ANTHROPOLOGY, ROUND ABOUT MIDNIGHT, NIGHT IN TUNISIA (great Bird solo), BLUE'N BOOGIE

DOUBLE EXPOSURE

The two rising tenor brothers in Woody Herman's New Third Herd are RICHIE KAMUCA And ARNO MARSH.

Most modern tenor sax players have been influenced to some degree by the founding father of the 'cool school', Lester Prez Young. Men like Al Cohn, Brew Moore, Paul Quinichette, Allen Eager, Zoot Sims, and Richie Kamuca all owe a great deal to the inspiration of Prez.

Richie's first appearance on wax was when he cut 'Prologue' with Stan Kenton's band in the fall of 1952. Other sides with Stan featuring Richie were "Swinghouse" (Mulligan) '52, and "Fascinating Rhythm" '53....When he left Stan (in '53), Zoot Sims took over his chair. In 1954 RICHIE swung over to the stampeding Herman Herd where he took most of the tenor solos ("Road Band" LP, Capitol T658). He cut on LP (Vanguard 8017) with Nat Pierce and with Herman's Dick Collin's (tpt) on two Victor LP (1019, 1027). In 1955 he cut another LP session with Nat Pierce (keynote 1101), a Victor LP (LPM 1162) with Perkins and Cohn called "The Brothers", an LP with Woody Herman's Woodchoppers (an octet) Capitol 12" LP, and his latest and greatest is with Cy Touff and his group on Pacific Jazz LP 1210 (an LP all lovers of swinging jazz should have!).

Arno Marsh was with Bill Perkins in the ORIGINAL third herd of 1952 and took almost all the sax solos. With men like Urbie Green, Carl Fontana, Don Fagerquist, Chubby, Pierce, Sonny Igoo, Perkins, Hafer, Staff, etc. all swinging hard. Arno took solos on the following Mars sides: Stomping At The Savoy - Celestial Blues, Moten Stomp, Perdido, Men From Mats, Blue Lou, Mother Goose Jumps, Beau Jazz, Woofie, and Run Joe. When he left Woody in '53 he went to Michigan to have his own group. In Dec '55 he rejoined the run-away herd (Bill Hariss-Touff-Kamuca-Collins etc.) and is blowing up a great storm. His tone is slightly influenced by Webster but his ideas are his own.

By the end of 1956 Richie and Arno should be getting some of the recognition they so well deserve. These are two swinging brothers who will be heard from in the Herd.

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delayed. We shall revert back to our original publishing schedule with our very next issue.